U.K. £2.75
U.S. $6.50
ISSN 1351-2471

# dwb

No. 122 January 1994

## Happy New Year!

## Planet of Evil

## The Forgotten Hinchcliffe?

## Thirty Years in the TARDIS

BBC Video 3 hour special!

## 1993 in review

# In your face!

### Straight to the point...

*"It's quite chastening to read one's spoken word so completely and accurately recorded...I'm grateful for your professionalism"* **Graeme McDonald (Controller of BBC 2), 27 March 1986**

### Saucy Secrets...

*"I can't think of anything funnier than wearing sparkly boots and a red g-string and posing naked against a Dalek! I don't think it did any harm...the Dalek didn't mind!"* **Katy Manning, 13 March 1987***

### Famous Last Words...

*"The only show that I can think of which gets repeated publicity like ours is Coronation Street, and look how secure that is as a programme...no show that keeps getting publicity like that can ever get the chop"* **John Nathan-Turner, 28 August 1984**

**...and many more, including Tom Baker, Jon Pertwee, Colin Baker, Sylvester McCoy, Anthony Ainley, William Russell, Deborah Watling, Louise Jameson, Lalla Ward, Michael Briant, Graeme Harper, Peter Grimwade, Terrance Dicks, Gerry Davis, Mervyn Haisman, Peter Bryant, Innes Lloyd, Graham Williams, Eric Saward, Dudley Simpson, Tristram Cary, Daphne Dare, Sydney Newman, Gareth Thomas, Jacqueline Pearce, Paul Darrow, Gerald Harper, Bernard Bresslaw, Richard O'Brien...plus an all-new interview with Carole Ann Ford illustrated with photographs from her own private collection!**

The second book in DWB's The Best of the First 100 issues series, published in December, comprises around **180 pages** and features the highlights of the very best interviews conducted over the years exclusively for the award-winning fanzine, some of which have been updated specially for the book.

Often ground-breaking (in 1986 DWB ventured to the notorious 6th floor of BBCtv Centre to quiz Graeme McDonald, then Controller of BBC2 but who, as Head of Series and Serials between 1977-81 made several decisions that drastically altered the course of Doctor Who...); always eye-opening (sycophancy was avoided at all costs and we never shirked from probing deeper than others dared, always publishing the results verbatim); but always entertaining, this unique collection will provide many hours of enjoyable, informative and absorbing reading, and is again lavishly illustrated with many stunning, previously unpublished photographs from all eras of Doctor Who, Blakes 7 and Adam Adamant Lives! (including the first-ever published colour material from The Ark (1966), the 1974 stageplay The Seven Keys to Doomsday, *plus a certain strategically positioned Dalek sucker stick!).

As a bonus, The Interview File also contains a condensed version of DWB's highly-acclaimed 1987 reference work, **Roger Delgado - A Tribute**, packed with reminiscences specially contributed by 'The UNIT family' - Jon Pertwee, Katy Manning, Nicholas Courtney, John Levene, Richard Franklin, Barry Letts, Terrance Dicks and, of course, his wife Kismet - and a biography of this much-missed actor's entire career, again lavishly illustrated with rare archive material.

**To order: send a crossed cheque or postal order for £13.99 (A4 size cardbound) or £18.99 (A4 hardback with dust cover), inclusive of P+P, payable to 'DreamWatch Publishing', to: DWB Interview File, PO Box 1015, Brighton BN2 2YU.**
**Overseas: USA/Canada US$29.95 (US$39.95 for hardback edition) US$ checks only; Australia/NZ £19 (£25 hardback) sterling only; Ireland and rest of Europe £16 (£21 hardback) sterling only.**

**Also available: The DWB Compendium - a collection of the very best feature material from the first 100 issues, priced £11.99 (£16.99 harback with dust cover).**
**Special Offer: Order both books for £23.99 (or £32.00 for both hardbacks).**

**COMING SOON: DWB 121 - A Thirtieth Anniversary Retrospective**; a bumper issue featuring contributions from some of fandom's finest writers, plus a stunning full colour wraparound celebratory cover painted by no less than eight of our finest artists, including Alister Pearson, Pete Wallbank, Paul Vyse, Phil Bevan, Tony Clark and Andy Walker.
**PLUS:** Having pledged £500 to the Children in Need Appeal, DWB has challenged the Controller of BBC1, Alan Yentob, and EastEnders Producer Leonard Lewis to submit to exclusive interviews to appear in this issue. Plus all the latest news, views & reviews from the worlds of telefantasy...
**For a copy send £2.99 (US$5.95) payable to 'DWB' (or to 'DreamWatch Publishing' if purchasing with the book) to DWB 121, PO Box 1015, Brighton BN2 2YU.**

**DreamWatch Bulletin 122**
**PO Box 1015**
**Brighton BN2 2YU**

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**Chistmas is coming**...and I'm very glad to get this issue finished, as I should now be able (just) to get my Christmas cards done before last post date! For various reasons, a few regular features are missing — the latest TREK summaries have yet to reach us, similarly we haven't got *Conundrum*, the latest NEW ADVENTURE yet, and the decline of Radio Times feature billed last issue has been squeezed out...

Printed in this issue is the 1993 Reader's survey, which includes an opportunity to influence the content of the sister magazine for DWB being planned for launch next year.... I'll be taking time out over Christmas to draw up the basic framework for *Tracking Error*, but it'll still be interesting to see how closely they accord with your desires...See you next year, and Merry Christmas!

**ANTHONY**

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**Cover:** The Daleks back on Westminster Bridge - one of the highpoints of 1993 (© Gary Leigh). *Planet of Evil* (© BBC Video)

**Back Cover:** Sylvester McCoy poses for CHILDREN IN NEED/*Dimensions in Time*, the lowpoint of '93 (© BBC)

**THANKS TO:** Shams Uddin, Gordon Barr, Rebecca Levene at Virgin Books, Kevin Davies, Farhat Saddiqui at Roy Addison PR, Nigel Thomas, BBC Video and Raymond Cusick.

**NEXT ISSUE:**

***BABYLON FIVE* - The Series, plus the bits cut from the pilot and B5's origins in CAPTAIN POWER...B5 and DOCTOR WHO VFX expert Ron Thornton interviewed....CONUNDRUM & NO FUTURE reviews...The Green Death...SURVIVORS tape 6...STTNG season seven episode guide... AND MUCH MORE, PUBLISHED 20 JANUARY!**

**NOTICE:** *The DWB Interview File* will now be published late January (not December) and like *The Compendium* will be available via mail order *only*.

•DWB121, the 30th anniversary Winter Special, has sold out quickly in many stores - 500 copies in 2 weeks in FP London! - but copies are still available at £2.99 from the subscription address.

# 'HIJACKED' DOCUMENTARY TO MATERIALISE ON SPECIAL VIDEO

**BBC VIDEO have tentatively scheduled a massively-extended video package which will comprise Kevin Davies' footage recorded for the BBC1 documentary *Thirty Years in the TARDIS* - most of which was dropped at the eleventh hour on the instructions of LATE SHOW producer John Whiston.**

With a launch date provisionally set for the spring, the special release will appease many disappointed at the transmitted version shown on 29 November, which varied considerably to what had been enthusiastically trumpeted in the fan press over the last few months.

At the inaugural production meeting in September, Davies (pictured) clearly outlined his idea of weaving interviews and clips with dramatized links - ironically it was this style of approach on *The Making of THE HITCH-HIKERS GUIDE TO THE GALAXY* that attracted John Whiston to Davies' work in the first place. This format was readily agreed by Whiston acting as Executive Producer, but was vetoed just ten days prior to transmission. After seven and a half weeks working alone on the project, Davies was dismayed when, on sight of a rough cut of the first twenty minutes, Whiston and Producer John Bush decided in favour of a more conventional LATE SHOW-style of approach more akin to the previous DOCTOR WHO documentaries - *Whose DOCTOR WHO* and *Resistance is Useless*.

Davies fought valiantly to maintain his idea, arguing that his knowledge of DOCTOR WHO would ensure a fitting tribute, but with just days to go several LATE SHOW directors were quickly assembled with a brief to shoot additional material and to change the emphasis, utilising only a few selected shots of his work.

Davies threatened at one point to withdraw his director's credit following a war of words with Whiston, which reached the pages of London listings magazine *Time Out*. The 24 November edition quoted him as saying: *"To have something you've lived and breathed for months taken away from you is a nightmare. The people who've taken over know nothing about DOCTOR WHO"*. In the following issue's letters page, Whiston retaliated: *"...By teaming* (Davies) *up with an experienced producer, John Bush, I had hoped to get the best of both worlds, real passion for the subject combined with a mature overview. However at our first, much-delayed viewing it became clear that Kevin had radically different views about what might be considered interesting. Besides, what we viewed (apart from a petrified film editor) was a meandering 20-minute cut less than two weeks before transmission. The slot length is 50 minutes. When this was discussed with Kevin he took umbrage. That is sad because he worked very hard on the project. However, radical action was necessary, and I hope that the final programme in some way performed the function that we all hoped it would - to remind people of how great DOCTOR WHO really was"*.

The two later apologised to each other for their conflict. In reality twenty hours of raw footage was already in the can, all that was necessary for editing down to the tightly-packed fifty minutes required.

Thankfully Davies remained as a 'back seat driver', offering advice and correcting some potentially embarrassing blunders. Returning after a day of absence from the cutting room in protest, Davies was horrified to discover Deborah Watling's interview accompanied by a clip of Wendy Padbury clinging to the TARDIS console from The *Mind Robber* 1. John Bush - who was by now directing the edit - maintained that they *"...look the same!"* However Davies could only stand by and watch as contributions from Sylvester McCoy, Sophie Aldred, Frazer Hines, Philip Hinchcliffe, Gerry Anderson, Brian Hodgson, Dick Mills and original theme tune arranger Delia Derbyshire - whom Davies went to great lengths to encourage to appear - were jettisoned in favour of a geneticist, a physicist, a fashion editor and a design guru. Davies told DWB: *"I can live with most of the changes, but cutting out Sylvester McCoy completely is unforgivable. Although many were disappointed at the apparent snub, I was quite touched that most were upset for me. I intend that everyone will be included in the finished special video."*

One significant coup materialised after the change in direction when the recently retired Mary Whitehouse consented to being interviewed as did Philip Hinchcliffe, but each step forward was followed by one step back amid the panic to get the documentary finished on time - in an apparent bout of desperation, footage of a youthful Tom Baker being interviewed was culled from *Whose DOCTOR WHO!*

To add to the confusion, Terrance Dicks and Barry Letts were recalled for additional questioning by John Bush, though Davies interviewed Eric Saward, Philip Hinchcliffe and Alan Yentob for the remount. *"I left the editing room to attend the Philip Hinchcliffe session to ask my own questions for the video version. I stayed on for the interview with design consultant Stephen Bayley, and the only bit that was used was an answer that I had fed him."* Kevin revealed pointedly.

Despite the upheavals which dogged the production in its latter stages, the general feeling is that *Thirty Years in the TARDIS* was a competent enough tribute to the series, successfully avoiding parodying the programme as *Resistance is Useless* had done in 1992. As Davies is keen to stress: *"This programme is still by far the best DOCTOR WHO documentary. I'm only sorry that it wasn't my version that reached the screen. Once the dust had settled, I was surprised and delighted to be asked to direct the final five-minute segment. In conclusion it was a basic difference of opinion and the final programme conformed to the house style..."*.

In effect, the BBC Video will be a *"'massively extended version"* of Davies' initial concept. *"I was intending to produce a warm, nostalgic tribute and fortunately David Jackson agrees with this approach."* Davies is still holding a candle for some sort of involvement from Peter Davison and Tom Baker, which would not have been possible with the time constraints of the original schedule.

For once, it seems as though DOCTOR WHO, its fans (and BBC Enterprises!) will profit from a crisis....

**SUBSCRIPTION RATES:** A one year subscription (12 issues) costs £33/US$60 (or £35/$79 for first-class card-reinforced envelopes). A two-year (24 issues) subscription costs £59.95/US$125 (or £66/US$145 for card envelopes). Make cheques/POs payable to 'DWB' and send to: *DWB Subscriptions, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW.*
**CLUBS & LOCAL GROUPS:** Purchase DWB in bulk for your members at 50p off the cover price (min. 6 issues). SAE to P.O. box for details.

**ADVERTISING RATES AND CONDITIONS:** Classified ads - £3.95 for up to 45 words (10p per additional word). FAN: one page (A4 camera ready) £140; half page (192x130/93x265mm) £70; quarter page (93x130/44x265mm); £35; sixth page (61x130mm) £25; eighth page (44x130mm/93x63mm) £18. COMMERCIAL: one page £180; half page £90; quarter page £45; sixth page £32; eighth page £23. •Full colour rates available on request; •Prices inclusive of VAT. •15% discount available for three or more insertions. •10% discount for charity-related ventures. •Adverts must be camera ready and of a tidy appearance, surrounded by a neat black box conforming to the exact dimension. Adverts which do not comply to this criteria will be returned.

**VOLUME V, NUMBER XII:** Published Tuesday, 21st December 1993 by DreamWatch Publishing. All work appearing in DWB is copyright © 1993, and rests with the publisher, Gary Leigh, unless otherwise stated on the page concerned. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior knowledge and consent of the publisher. DWB welcomes contributions from readers and writers, but unsolicited material is sent at the sender's risk. Printed by The Reprographic Centre Ltd. Print run 5,100. ISSN 1351-2471.

# MORE REPEATS ON BBC2

**DOCTOR WHO is to fill the Sunday midday slot on BBC2 from the New Year for a ten-week period, taking over from *Stingray* which recently ended its run.**

Continuing the BBC's apparent predilection for the Jon Pertwee era, *The Green Death* commences at 12.00pm on 3 January for its third UK airing, and is likely to be followed by *Horror of Fang Rock* (with *The Hand of Fear* an outside favourite).

BBC2 ignored a request by BBC Video to abandon *The Green Death* - scheduled for video release in March - after the LATE SHOW team viewed several of the six-part alternatives (*Colony in Space*, *The Mutants* and *The Time Monster*) and were none too impressed.

A six-part Pertwee was opted for in favour of a Tom Baker due to the former's higher ratings achieved by *The Daemons* a year ago.

The Sunday lunchtime slot is the earliest ever given to DOCTOR WHO on the BBC. *Stingray* was moved there from Friday evenings after it became apparent that it wouldn't be the palpable hit that THUNDERBIRDS and now CAPTAIN SCARLET have become, but the slot is nonetheless considered an important battleground for younger viewers by the non-religious/political minority channels. Over the past couple of years BBC2 and Channel 4 have been engaged in a ratings battle which has seen such fondly remembered series as GRANGE HILL and LITTLE HOUSE ON THE PRAIRIE dusted from the vaults and pitched into battle.

With both sides each yielding around two and a half million viewers on average, DOCTOR WHO could yet prove to be a lethal weapon in BBC2's Sunday lunchtime war...

# NATION DECLARES WAR ON PIRATE DALEKS

***TERRY NATION's London-based agent, Roger Hancock Ltd., has issued a stern warning threatening legal action to anyone considering offering bootleg Daleks for sale.***

*A thriving cottage industry in fan-built Daleks has emerged over the past decade, most of which are based on the orginal BBC blueprints though generally built to a far higher standard than the BBC's own more recent versions.*

*The price of a replica Dalek can vary from anywhere between £500-£1800 depending on the quality and quite far beyond the reach of most people, but nonetheless Dalek dealers have become more prolific in recent years, openly advertising their replicas in local newspapers and even Exchange & Mart. It is these people in particular, together with those who have specialised in manufacturing Daleks to order - tailored specifically to their customers' requirements - whom Hancock and Nation are particularly targetting in their clampdown.*

*It is estimated that there is currently a hidden army of around several dozen authenticated Daleks languishing in various living rooms throughout Britain, although they are unlikely to be pursued. However, Roger Hancock Ltd. will be keeping an eye peeled for future dealings, as a spokesman recently told the London Evening Standard:* "We have considered legal action in the past against such people...we have sent stiff letters out to those not authorised to make them and would not hesitate to do so again."

# FOURTEEN MILLION SEE *DIMENSIONS IN TIME*

## Panto savaged as 10 million tune out for documentary

**TRAILBLAZED by a colourful *Radio Times* cover, continuous trailers and sandwiched peaktime amid the CHILDREN IN NEED fundraising activities, part one of *Dimensions in Time* amassed a staggering audience of 13.779 million in its 8.08-8.15pm slot, adding four million viewers to the preceeding 7.50-8.08pm BBC1 average of 9.8m.**

The pantomime's climax, shown during NOEL EDMOND'S HOUSE PARTY, continued the pace with 14.432 million viewers - four million more than tuned in at the start of the programme! While the EASTENDERS element is known to have boosted the figures to some degree, it is understood to be the DOCTOR WHO connection that set them ablaze. The BBC Duty Office even received several calls asking why *Dimensions in Time* wasn't the feature-length drama they had read about in the summer...

Had the pantomime been an official DOCTOR WHO production, it would rank second after *City of Death* as the most watched story ever. However, behind the breathtaking figures lies the reality that the quality of the episodes themselves are unlikely to have advanced the case for the series return. *Dimensions in Time* has received a near overwhelming thumbs-down according to early correspondence to DWB and a straw poll of fans conducted at the Fitzroy Tavern on 2 December, while *Radio Times* is supposedly prepared itself for an avalanche of letters from confused viewers.

TV columnists have been equally scathing in their reviews, ranging from "travesty" to "half-baked non-event" and "down right insulting" (the latter voiced by the ultimately authoritative *Stage and Television Today*). In an aside in a telephone call to DWB, another stated that the skit encapsulated everything that he and his colleagues - on a well-known daily newspaper - ever considered bad about DOCTOR WHO, and that it has almost certainly damaged the perception of the series in the eye's of the general viewing public to whom the halcyon days are long forgotten.

Some fans are pointing to the legacy of *Dimensions in Time* in an attempt to explain the subsequent rating of only 4.191 million for THIRTY YEARS IN THE TARDIS. Former DOCTOR WHO script consultant Ian Levine told DWB: *"I wouldn't be surprised if this appalling travesty put millions off from tuning in to the documentary just two days later..."* Like *Planet of the Daleks*, THIRTY YEARS IN THE TARDIS suffered through being shown on BBC2 in Scotland, and unlike *Dimensions of Time* was poorly publicised (and not in 3-D!).

*Planet of the Daleks* meanwhile has been performing comparatively well for a twenty year old repeat. The official figures are 3.57, 3.9 and 3.86m for episodes one to three respectively, not including the extra 100,000 who watched each episode at 5.30pm on BBC2 in Scotland, *before* CAPTAIN SCARLET! This compares to 3.8, 4.2 and 4.7m for the live editions of TOMORROW'S WORLD shown in the same slot in the three preceding weeks, showing a loss of just 500,000 between the two programmes. Episode three, transmitted in black and white, showed no marked decline in audience loyalty.

**•Adam Leigh**, head of BBC Archives, insisted that a reversal of the original negative print of *Planet of the Daleks 3* be used for transmission to ensure the best picture quality possible.

# DISSECTED IN TIME - NOEL ORDERS 'CUT!'

**PART TWO of *The Dimensions in Time*, shown during NOEL'S HOUSE PARTY, was cut from seven to five minutes on the insistence of Noel Edmonds himself, it has been revealed.**

The skit, which cost in excess of £45,000 to make and which was jointly funded by CHILDREN IN NEED and NOEL'S HOUSE PARTY, was originally allocated two seven-minute slots, as opposed to the five-minute segment which the obviously embarrassed Edmonds introduced on his programme. He later announced that £101,000 had been raised for CHILDREN IN NEED by viewers phoning in to decide whether 'Big Ron' or 'Mandy' from EASTENDERS should save the Doctor.

Scenes in part two had to be juggled to accommodate all the companions while attempting to make some sort of sense to the viewers. The two-minutes worth of material cut was as follows:

**•Cut!** *The third Doctor ushering Victoria into the TARDIS before dematerialising...*

**•Cut!** *After being rescued by Captain Yates in Bessie, the third Doctor taps him on the shoulder and points skywards to an incoming helicopter (in the event this sequence had to be shot many times and was recorded before the actual helicopter - which was thirty minutes late! - arrived)...*

**•Cut!** *A sequence shot from inside the helicopter showed the third Doctor taking the Brigadier's hand in order to climb aboard (in the event the helicopter was stationary at this point while the cameraman rocked the picture to give the impression of the helicopter hovering)...*

**•Cut!** *Disembarking from the helicopter, the sixth Doctor declares that he has to look for his companions, turns, runs up some steps and jumps over a cordon, looking in all directions as the helicopter takes off again...*

**•Cut!** *The beginning of the final scene where the seventh Doctor explains to Ace how the Rani was "hoisted by her own petards". The end of the scene depicts the Doctor piling all the equipment on top of Ace (as screened), and he bundles her into the TARDIS before finally dematerialising. In the seven-minute version, with a clatter Ace's pile of junk collapsed in a heap as the seventh Doctor attempts to close the doors - which had to be shot ten times before the crew were happy!*

# JNT & DOWNIE SELL 3-D SPECS FOR $5!

**To safeguard** the interests of everyone involved on *Dimensions in Time* who gave their services free, guidelines were drawn up by actors' union Equity on the understanding that the skit would receive a once-only transmission and would not be exploited commercially in any way.

It is assumed therefore that Equity had prior knowledge that *Dimensions in Time* producer John Nathan-Turner, with production assistant Gary Downie, would be taking copies of the skit to the Visions '93 convention at Chicago's Hyatt Regency O'Hare hotel over the weekend of 26-28 November - together with 800 pairs of the 99p 3D spectacles - for three public showings at the event, with the stated intention of raising money for CHILDREN IN NEED.

As details of the 7.30pm screenings on the Friday and Saturday emerged, it was revealed that admission would be possible only in exchange for $5, for which the first 800 people through the door would receive a pair of 3D spectacles provided by a celebrity (i.e. Gary Downie, Colin Baker, etc.).

Amid the excitement, some attendees expressed indignation at having cash extracted from them at the door instead of being invited to donate voluntarily like the British, while others were confused by the mark-up of the 3D specs by over 300% of their UK retail price. The lack of an official receipt register to record the amount of money being raised added to a feeling among some of disorganisation.

Meanwhile many of the guests at the event appeared to be oblivious as to what was occurring, as one prominent actor told DWB: *"It was handled very quietly - I knew nothing of it...all the actors were told to be in the hospitality suite at 7.30 - then we had a very long wait for the cabaret audience who were 'late' assembling..."*.

As of 14 December, the CHILDREN IN NEED office was still waiting to hear from Nathan-Turner as to the exact amount of cash collected, but in all, around 1200 fans paid $5 for the Friday night premiere with approximately 1000 attending the Saturday night screening (those with glasses purchased the previous evening were re-admitted free of charge, although encouraged to make additional voluntary donations), raising an estimated and highly impressive $10000/£6500 for the charity.

We hope to be able to disclose the exact amount that was raised at the event in time for the next issue...

# MISSING ADVENTURES UNDER WAY

**REBECCA LEVENE has assumed overall editorial responsibility for the New and Missing Adventures range of DOCTOR WHO novels, following the promotion of Peter Darvill-Evans to Editor of Virgin Fiction.**

In a frank admission to DWB, she revealed: *"I've always liked the series and that was why I wanted the job. I collected about 120 of the books when I was younger..."*

The provisional 1994 schedule - including the first three Missing Adventures novels:

Jan: *Conundrum* by Steve Lyons **(New price: £4.99)**
Feb: *No Future* by Paul Cornell
Mar: *Tragedy Day* by Gareth Roberts
SPECIAL RELEASE: *Decalog* (Stammers, Walker, fiction)
Apr: *Legacy* by Gary Russell
May: *Theatre of War* by Justin Richards
Jun: *All Consuming Fire* by Andy Lane
SPECIAL RELEASE: *DOCTOR WHO Programme Guide (Jean-Marc L'Officier, revised)*
Jul: *Blood Harvest** by Terrance Dicks
MISSING ADVENTURE: *Goth Opera* by Paul Cornell (a sequel to *Blood Harvest* featuring the fifth Doctor, Nyssa and Tegan)
Aug: *Strange England* by Simon Messingham
Sep: *First Frontier* by Dave McIntee
SPECIAL RELEASE: *Timeframe* (Howe, paperback)
MISSING ADVENTURE: *Evolution* by John Peel (featuring the fourth Doctor and Sarah Jane)
Oct: *St. Anthony's Fire* by Mark Gatiss
SPECIAL RELEASE DOCTOR WHO - The Seventies (Howe, Stammers, Walker)
Nov: *Parasite* by Jim Mortimer
Dec: *War of the Daleks* by John Peel (to be confirmed)
SPECIAL RELEASE: *First Doctor Handbook* (Howe, Stammers, Walker)
MISSING ADVENTURE: *Venusian Lullaby* by Paul Hinder (featuring the first Doctor, Ian and Barbara, set immediately after *The Dalek Invasion of Earth*)

•**All titles** will, as usual, be generally released on the third Thursday of each month.

**Blood Harvest* will remain as this book's title, and Rebecca is keen to point out that although *Goth's Opera* - which features Nyssa turning into a vampire! - is a sequel to Terrance Dick's novel, each can be read as self-contained novels in their own right. Rebecca also requests that no more fifth Doctor manuscripts be submitted since she has been inundated with material based on his era.

•The covers to the Missing Adventures will be similar to the layout of the recent *Power/Evil of the Daleks* novelisations, depicting the featured Doctor and companion in a column running down the left hand side and a story element within the main box.

•The Programme Guide will be updated to include comprehensive synopses of Season 26, plus updates on the videos and NEW ADVENTURE releases. The hardback edition of *Timeframe* has sold out.

•Looking ahead to February 1995, Kate Orman's *Set Piece* will herald the long-awaited exit for Ace, with a male companion set to join the TARDIS crew shortly after.

•Rebecca's new assistant, Anthony Bodle - a DOCTOR WHO and STAR TREK fan - continuing a tradition set earlier this year by Gavin Fuller by winning this year's Channel 4 quiz COUNTDOWN. WHO fan Fuller won BBC1's MASTERMIND last spring.

# STOP PRESS - AMBLIN BID OFF ?

**14 DECEMBER: AMBLIN have just announced a new, 22-part science fiction which will enter production in the spring for a proposed autumn launch. EARTH II, an action and effects-packed series about the colonisation of another planet, is to be pitched against the new STAR TREK series VOYAGER, and is understood to be under the helm of the Amblin team originally interested in producing DOCTOR WHO. It is also reported that SEAQUEST DSV will not be renewed for a second season...**

# briefly...

**•BBC VIDEO has provisionally** scheduled *Inferno* for release next November, and a two-story pack comprising *The Rescue* and *The Romans* is currently being considered...

**•DWM has announced a schedule for** the first few stories to be featured in their newly-discovered John Cura 'Telesnap' archive series (see last issue). Following *Fury from the Deep* will be *The Web of Fear, The Faceless Ones, The Smugglers*, and either The *Underwater Menace* or *The Macra Terror*...

**•TOM BAKER has reportedly** expressed reservations about his involvement with *Dimensions in Time*, having agreed to appear foremost because of its fundraising connection. A source who worked on the production revealed that Baker turned up to record his scene in a suit on the presumption that all that was required of him was a headshot to camera. Apparently he had no idea that his burgundy costume was hanging up in the dressing room waiting to be donned, and when he was asked if he remembered it, he allegedly replied: *"Yes, but that's the sh*tty one!"*...

**•THE BBC Transmissions Office cut** several excerpts from THIRTY YEARS IN THE TARDIS on the afternoon of broadcast, including two which might otherwise have attracted complaints in the current climate. A sequence featuring the troll doll from *Terror of the Autons* was taken out because of the publicity surrounding *Child's Play III* (the film alleged by the tabloids to have been a contributory factor in the James Bulger case), and the *Spearhead from Space* sequence was appropriately edited due to the then current trial involving a policeman gunned down in a street...

**•THE FINAL two vignettes in the** DOCTOR WHO AND THE DALEKS season were based on Roger Delgado's Master, directed by Raiph Montagu, and UNIT by Kevin Davies...

**•RON KATZ's legacy lives on,** according to an editorial in the October issue of American fanzine *Revia* commenting on the nationwide fan club *Friends of DOCTOR WHO* which has apparently failed to deliver its full annual quota of four newsletters. The last newsletter sent to members in autumn 1993 was marked spring 1993, although two new merchandise catalogues have been forthcoming this year. *"What once seemed to be the saviour of an American fandom destroyed by the corrupt practices of one Ron Katz and his DOCTOR WHO Fan Club of America, now appears to be plummeting to the depths touched by Katz..."*, *Revia* said...

**•WOBURN ABBEY in Bedfordshire is** the site currently being considered for a proposed Disney-style BBC theme park featuring the Corporation's most famous programmes, including DOCTOR WHO. To include replica sets of BBC hits like EASTENDERS' Albert Square and DAD'S ARMY, special effects, stuntmen, theme restaurants and so on, the BBC is also considering moving production of several children's programmes - such as GRANGE HILL - to the site to enable visitors to watch them being recorded live. If the results of a feasibility study to be announced this summer give the project a green light, it will be funded by the *Financial Times'* parent company, Pearsons, with the BBC providing the staff and yielding a return with royalties and merchandising...

**•JOHN NATHAN-TURNER - who a** decade earlier was receiving front-page prominence on convention brochures, but this year was hidden away among the fan celebrities at the back of Visions '93 registration pack book - stated in his brief biography that he is to be occupied with the 'Broadcasting at its Best' BBC stage show for most of 1994. Only a handful of the 1500 attendees at Visions visited each of his and Downie's panels...

**•TRADING CARD manufacturer** Cornerstone Communications Inc, based in Arizona, has been allowed unlimited access to the BBC Photo Library to compile a set of 110 full colour DOCTOR WHO cards which will be sold in 'wax' packs of ten, similar to the two series of THE AVENGERS trading cards released by Cornerstone earlier this year. They will be available worldwide from February 1994 through all major trading card distributors...

**•BILL BAGGS is currently working on** a behind-the-scenes *Stranger* and *Airzone* video to be released in January, which will include scenes that never made it into the final versions as well as production chat, hi-8 footage from *In Memory Alone* and *Airzone* and new interviews with Peter Davison and Colin Baker recorded at Visions '93. The 45-50 minute duration video will cost £11.50 including P+P and will be available on mail order from BBV. Look out for the advert soon...

**•MR. BLOBBY creator Michael Leggo,** producer of NOEL'S HOUSE PARTY, has found himself in a Raymond Cusick-like situation regarding the inexplicable overnight success of the chart-topping wonder. While Blobby's videos and records sell in their hundreds of thousands, Leggo won't see a penny of the royalties since he conceived his blundering pink and yellow creation as a staff member at the BBC, whereas Edmonds - who independently co-owns the rights to Mr. Blobby with the BBC - stands to make a mint...

# Coming Soon...

## Just out...

27th **DOCTOR WHO:** *Planet of Evil* (video)
27th **DOCTOR WHO:** *Dragonfire* (video)
27th **STARK** (video)

## January

**TIMESLIP:** *The Day of the Clone (video)*
4th **STAR TREK:** *Firestorm* (LA Graf)
4th **STAR TREK- STAR FLEET ACADEMY:** *Survival* (Peter David)
6th ***DOCTOR WHO Classic Comics 16*** (£2.50)
13th **STAR TREK:** *The Nitpicker's Guide* (Phil Farrand)
20th ***DOCTOR WHO Magazine 209*** (£2.50)
20th **THE NEW ADVENTURES:** *Conundrum* (Steve Lyons)
20th DOCTOR WHO reprint: *Day of the Daleks* (Terrance Dicks)
27th STAR TREK: *The Starless World* (Gordon Eklund)

## February

**SPACE 1999:** *The Beta Cloud/A Matter of Balance* (video)
**SPACE 1999:** *The Lambda Factor/The Seance Spectre* (video)
**RANDALL & HOPKIRK (DECEASED):** *Just for the Record/The Man from Nowhere*
**RANDALL & HOPKIRK (DECEASED):** *A Sentimental Journey/Somebody Just Walked Over My Grave*
7th **DEEP SPACE 9:** *Fallen Heroes* (Daffyd Hugh)
7th Young **DEEP SPACE 9:** *The Star Ghost* (Brad Strickland)
7th **NEXT GENERATION:** *The Devil's Heart* (Carmen Carter)
7th **STAR TREK:** *Transformations* (Dave Stern/audio)
7th **SURVIVORS:** *Law and Order/the Future Hour* (video)
7th **SURVIVORS:** *Revenge/Something of Value/A Beginning* (video)
7th **RED DWARF V** (video)
17th **THE NEW ADVENTURES:** *No Future* (Paul Cornell)
17th DOCTOR WHO reprint: *The Robots of Death* (Terrance Dicks)
24th STAR TREK: *Perry's Planet* (Jack Haldeman)

## NEW YEAR ON CHILDREN'S BBC

**AMONGST the BBC's new year package of children's television, costing an estimated £59 million, is an interesting mix of animation, storytelling and drama.**

"We are delighted to offer such a rich variety of quality drama into 1994" said Anna Home, Head of BBC Television Children's Programmes. "This is a distinctive and competitive winter schedule of stimulating programmes which children will find entertaining, satisfying and rich in quality. The BBC, as always, has created a line-up specifically tailored to the young audience, of a range that only BBC Television can provide."

Included in the package is a new serial by writer William Mayne, author of more than 60 novels for children and winner of the 1993 Guardian Award for children's fiction. EARTHFASTS has been adapted, directed and produced by Marilyn Fox and is a fantasy tale that involves the legend of King Arthur.

Schoolfriends Keith (Chris Downs) and David (Paul Greenhalgh) are intrigued by the mysterious sounds coming from inside the hill on the moors near where they lie and decide to investigate. Suddenly, the hillside opens up and out marches a drummer boy who believes it is still the mid-eighteenth century. The two friends learn that the drummer boy had gone in search of King Arthur and his treasure, believing it to lie deep under the hill. As the unexplained events begin to occur Keith and David attempt to make sense of what is going on but when David vanishes in a flash of light Keith, believing his friend to be trapped in time, attempts to follow him and contact the once and future King...

**Other highlights** of the season include:

•The fourth series of MAID MARIAN AND HER MERRY MEN, still starring Tony Robinson and Danny John-Jules;

•MOONACRE adapted from Elizabeth Goudge's novel *The Little White Horse* which is currently in production, set in a valley where the land is divided between two rival neighbours, until the legendary Moon Princess returns and resolves the mystery which has shrouded the valley for generations and been the root of the animosity. Maria Merryweather, a stranger to the valley arrives accompanied by a ghostly white horse and sets about to uncover the dark mysteries that are at the heart of the valley's troubles;

•and THE SECRET LIFE OF TOYS, a new series from Jim Henson Productions which uncovers what happens in the playroom once the children have left - the toys come to life and, left to their own devices, anything can happen, and does.

**Graeme Wood**

# RETURN OF TOMORROW

**THE TOMORROW PEOPLE returns on Tuesday January 4th at 4.40pm for a new run of ten episodes. For the first time since the original series' *Into the Unknown*, THE TOMORROW PEOPLE is being not being written by series creator Roger Price, though he has advised on the new episodes.**

Instead, Lee Pressman and Grant Cathro, the award winning writers of children's series T-BAG, MIKE AND ANGELO , SPATZ and B&B have written both five part stories. Pressman and Cathro have avoided seeing any of the original series, but have watched the first run of the revived TOMORROW PEOPLE, and found the Tomorrow People's unique abilities both challenging and problematical to work with. Producer/Director Alan Horrox describes their approach to the series as being "less DOCTOR WHO and more AVENGERS".

In the first story, *The Culex Experiment*, Adam, and Megabyte encounter a new Tomorrow Person, Ami (played by Naomie Harris). Meanwhile Kevin is bitten by a genetically engineered mosquito and falls into a coma for most of the season. The mosquito is the creation of Dr Culex (Jean Marsh, above) who wishes to mass produce them in a bid for world domination, but requires the revolutionary Cornucopia Machine which Dr Connor (Connie Booth) is developing for General Damon... Kristian Schmid, Christian Tessler, Jeff Harding and Adam Pearce return for this season, while Denise Coffey plays Ami's Aunt Ruth, and Roger Sloman is Inspector Platt.

In *Monsoon Man* the Tomorrow People face Colonel Cobb, whose weather control experiments threaten to destroy the Earth's eco-system. William Hootkins plays Cobb, while Peggy Mount, Richard Benjamin and Ian McNeice join the cast. Also appearing is Kerry Shale plays a psychopath similar to the character he played in TIME RIDERS, also produced by Alan Horrox.

The new season of THE TOMORROW PEOPLE is shot on letterboxed 16mm to give it a more cinematic feel. The second serial is directed by Niall Leonard, an experienced director who has worked extensively on THE BILL, and having never before worked on a children's series, he has approached THE TOMORROW PEOPLE as a sci-fi thriller...

As before the series is produced by Tetra Films in association with Thames for ITV and Nickelodeon, who are expected to screen it in the States.

© Tetra Films

## Star Trek news

**With both THE NEXT GENERATION and DEEP SPACE NINE entering a month of reruns over December, the next new STTNG episodes will be...**

•*The Pegasus* explains why Starfleet doesn't use cloaking devices by reference to an incident during Riker's first assignment after leaving the academy, aboard the USS Pegasus.

•*Homeward* sees the long-awaited appearance of Worf's human 'brother' Nikolai, to be played by Paul Sorvino, an actor usually associated with Italian-American roles, who is a Federation cultural observer facing trouble over a possible breach of the Prime Directive. This episode is written by Naren Shenkar, currently the subject of strong criticism over the recent *Force of Nature*.

•In *Sub Rosa* Beverly returns to the farming world on which she grew up after her grandmother dies at the grand old age of 102... Jonathan Frakes directs, for the second time this year.

•*Lower Deck* focuses on the minor characters working on the Enterprise's lower decks, including Crusher's assistant Nurse Ogawa, and is being seen as a screen test for STAR TREK - VOYAGER as these characters include a Vulcan similar to that planned for VOYAGER.

**DS9** enters the new year with *Rivals*, in which Chris Sarandon plays the owner of a bar set up to compete with Quark on the promenade.

•In *The Alternate*, Odo visits the Gamma Quadrant to search for his species, and brings back spores with similarities to the shape-shifters which go on to cause havoc on the station. David Carson, tipped to direct THE NEXT GENERATION film in preference to Leonard Nimoy, shows his worth.

•and in *Armageddon Game* Bashir and O'Brien get killed — at least for a while...

**•In the longer term**, John De Lancie has been told that Q will appear in TNG's two-hour final episode, and that his character will be the only cross-over between VOYAGER and the rest of the TREK universe, the Voyager being otherwise cut off from the Federation. *Dark Page* will be Lwaxana Troi's last TNG appearance, but Majel Barrett and Rene Auberjonois are keen for her to return to DS9.

As to the TNG film, William Shatner is reported to be holding out for $1 million dollars for his cameo (out of a $30 million budget!), while Marina Sirtis reports that the will be only one sequence in which **some** of the two crews meet each other...

**Kathleen Toth**

## briefly...

**•LOIS AND CLARK - THE NEW** ADVENTURES OF SUPERMAN commences at 5.15pm, BBC1 on 7 January, replacing the critically panned HAPPY FAMILIES, which was watched by as little as three million people towards the end of its run...

**•LUMIERE are to release the** PATHFINDERS trilogy on video in 1994, in reverse! Starting in March or April with *Pathfinders to Venus*, if sales are good then *Pathfinders to Mars* and *Pathfinders in Space* will follow. Often described as the precursor to DOCTOR WHO, the Sydney Newman-conceived series was recently covered in depth in DWB120...

**•BBC VIDEO have confirmed that there** will be a new RED DWARF release in April...

**•QUANTUM LEAP was the highest-**rated programme in the recent season of programmes broadcast to mark the 30th anniversary of the assassination of President John F. Kennedy. The episode which saw Sam leap into the body of Lee Harvey Oswald was seen by 4.62 million on BBC2, while the station's figures for STAR TREK are still holding up well at between 3-4 million, despite being well into season three... *(See page 16 for complete 1993 ratings listing...)*

**•SEAQUEST DSV will run its full** course of 22 episodes in America, fulfilling the network's commitment to a complete season, in spite of fan fears that it would be pulled early due to poor ratings...

**•WHO's 7 '94 is to be held at the** Queen's Hotel at London's Crystal Palace on 29-30 October. For details send an SAE to: Who's 7 Convention, 131 Norman Road, Leytonstone, London E11 4RJ...

# New Year Reader's Survey

**Please return completed forms by January 31st to: *Reader's Survey, DWB, PO Box 1015, Brighton BN2 2YU***

*Please indicate your opinions (with a tick where appropriate) as follows:*
*Some questions simply require a Yes [Y], No [N] or Don't Know [?], otherwise:*
*YES - Very good, Like a lot, want more ..... [ √√ ]*
*Yes - Good, Like, interested etc ..... [ √ ]*
*No Opinion ..... [ ]*
*No - Bad, Dislike, not interested etc ..... [ X ]*
*NO - Very bad, Strongly dislike, want less/none ..... [XX]*
*(ie: If you like something, but would not want more of it √; if you are not interested in something, but do not object to its presence X; use √√ & XX to indicate if you would like more or less of something).*

*Name:* .....

*How often do you read DWB:* .....
Every Month [ ] Regularly [ ] Occasionally [ ]
*How do you obtain DWB: Subscription* [ ] Shop [ ] Other .....
*How many other people read your copy* ..... [ ]
*Do you favour DWB's more forthright and opinionated stance* ..... [ ]
*Do the views raised in DWB generally reflect your own* ..... [ ]
*When did you start reading DWB:* ..... Issue [ ]
*How did you discover DWB:* .....
*Which other magazines do you read:* DWM [ ] DWCC [ ] TV Zone [ ]
Starburst [ ] The Frame [ ] In Vision [ ] Time Screen [ ] CT [ ] Skaro
[ ] Other (Please include any non-genre magazines you read regularly) .....
.....
*Where would you place DWB in order of preference* .....
*How often do you read the* NEW ADVENTURES:
..... Every month [ ] Often [ ] Sometimes [ ] Never [ ]
*Are you intending to try the Missing Adventures?* ..... Yes [ ] No [ ]
*Do you buy BBC (etc) Videos:* ..... Yes [ ] Sometimes [ ] Never [ ]
*Do DWB reviews influence your purchases?* ..... Yes [ ] No [ ]
*Which was your favourite piece of merchandise released in 1993* ..... [ ]
*How would you rate (on a scale of 1-10): Planet of the Daleks* ..... [ ]
*Dimensions in Time* ..... [ ]
*Thirty Years in the TARDIS* ..... [ ]

*Is DWB value for money:* ..... [ ]
*Which would you be willing to pay more for:*
..... More pages [ ] More colour [ ] Neither [ ]
*Issues have tended to be 'themed' this year. Are you in favour of this:* ... [ ]
*Next year, 13 issues of DWB will be published on a regular four weekly schedule.*
*Are you in favour of this?:* ..... [ ]
*How would you rate DWB's news coverage:* ..... [ ]
*In general, has DWB improved or deteriorated in the last year:* ..... [ ]
*How has DWB improved in the last year:* .....
.....
*How has DWB deteriorated in the last year:* .....
.....
*How could DWB most improve in the next year:* .....
.....

*Which sections of DWB most interest (are most useful to) you:*

| | | | |
|---|---|---|---|
| News ..... | [ ] | Letters ..... | [ ] |
| Interviews ..... | [ ] | Programme features ..... | [ ] |
| Episode guides ..... | [ ] | Programme reviews ..... | [ ] |
| Programme previews ..... | [ ] | Merchandise reviews ..... | [ ] |
| Surveys (!) ..... | [ ] | Visual content ..... | [ ] |

Others (specify) .....

*Are you interested in telefantasy in general* ..... [ ]
*Do you want more or less non-Who content* ..... [ ]

*Which types of telefantasy series are you most interested in reading about:*

| | | | |
|---|---|---|---|
| BBC ..... | [ ] | ITV ..... | [ ] |
| Fifties ..... | [ ] | Sixties ..... | [ ] |
| One-offs ..... | [ ] | Anthologies ..... | [ ] |
| Vintage series ..... | [ ] | Current series ..... | [ ] |
| Well known series | [ ] | Other (specify) ..... | |
| US ..... | [ ] | | |
| Seventies ... | [ ] | | |
| Eighties ..... | [ ] | | |
| Children's Series ..... | [ ] | | |
| Obscure series ..... | [ ] | | |

*Particular Series:*

| | | | |
|---|---|---|---|
| Doctor Who ..... | [ ] | Blake's Seven ..... | [ ] |
| The Avengers ..... | [ ] | The Prisoner ..... | [ ] |
| Red Dwarf ..... | [ ] | Sapphire & Steel ..... | [ ] |
| Gerry Anderson (Specify) ..... | | | [ ] |
| Star Trek (Specify) ..... | | | [ ] |
| Irwin Allen (Specify) ..... | | | [ ] |
| Quantum Leap ..... | [ ] | V ..... | [ ] |
| Twin Peaks ..... | [ ] | Adam Adamant Lives ..... | [ ] |
| Doomwatch ..... | [ ] | Survivors ..... | [ ] |
| Star Cops ..... | [ ] | Timeslip ..... | [ ] |
| Ace of Wands ..... | [ ] | Tomorrow People ..... | [ ] |
| Robin of Sherwood ..... | [ ] | Quatermass ..... | [ ] |
| Others (Specify): ..... | | | [ ] |
| ..... | | | [ ] |
| ..... | | | [ ] |
| ..... | | | [ ] |

*Do you buy non-telefantasy videos* ..... [ ]
*Which series do you buy regularly* .....
.....
*A similar magazine to DWB covering classic TV in general is to be launched in 1994. Will this be of interest to you:*
Every issue [ ] Regularly [ ] Occasionally [ ] Never [ ]

*Where appropriate, which sort of series would you be most interested in seeing covered:*

| | |
|---|---|
| Telefantasy ..... | [ ] |
| Detective series (eg Shoestring) ..... | [ ] |
| ITC-type adventure (eg Persuaders) ..... | [ ] |
| Children's TV (eg Clangers) ..... | [ ] |
| 'Serious' comedy (eg Steptoe & Son) ..... | [ ] |
| 'Camp' comedy (eg Are You Being Served) ..... | [ ] |
| Comic drama (eg Minder) ..... | [ ] |
| Contemporary Drama (eg Casualty) ..... | [ ] |
| Drama serials (eg A Very Peculiar Practice) ..... | [ ] |
| Dynastic Sagas (eg Poldark) ..... | [ ] |
| Classic adaptations ..... | [ ] |
| Soap Operas ..... | [ ] |

*List any particular series you would like to see covered* .....
.....
.....
.....

*Have you bought the DWB Compendium* ..... [ ]
*If not, are you likely to buy this or the Interview File in the near future.* [ ]
*If not, would you be more likely to purchase a copy if they were available from specialist shops?* ..... [ ]
*How do you rate the DWB Compendium* ..... [ ]
*Are you likely to attend the DWB/MLG convention?* ..... [ ]
*Is there anything you'd like the organisers to bear in mind in preparing for the event* .....
.....

*Any other comments* .....
.....
.....
.....
.....
.....

# register **now** for **the event** of 1994

**venue** the Gladstone Hotel, Lord Nelson Street, Liverpool L3 5QB

**date** **28th and 29th May 1994** (Bank Holiday Weekend)

The event you've all been waiting for, **DWB** comes alive at **Nebula 94**.

Produced in association with **MLG Promotions**, the organisers of the previously successful Nebula events, we're taking telefantasy from the box and into a fun-packed weekend.

This will be **the** event of 1994.

a **DWB** Event in association with **MLG Promotions**

# NEBULA 94

**name**

**address**

**date of birth**

I would like to register for Nebula 94

- ☐ **I wish to register for both days**
- ☐ **Saturday only**
- ☐ **Sunday only**

I enclose a cheque/postal order for £

**Both Days £32:00** (Adult), £19:00 (Under 15)
**Saturday Only £20:00** (Adult), £12:00 (Under 15)
**Sunday Only £15:00** (Adult), £10:50 (Under 15)
Family concessions available from the registration address.

**DISCOUNT BOOKINGS:** Register before February 14th and pay only **£27:00** for the whole weekend.

To register simply fill in the form opposite and return it with a cheque made payable to **MLG** and two S.A.E.'s to:
DWB **Nebula 94**
**P.O. Box 1015**
**Brighton BN2 2YU**

NEBULA 94

# A laughing stock...

**Cheryl Rothery**
**Coventry**

The first new WHO in four years and wasn't it good to see the programme back? Well, had it been handled by someone who didn't want to bring the show down to the level of two year olds and had it been about an hour and a half longer, it probably would have been good. As it was, words fail me to describe my disappointment (although I'm not entirely surprised it was so bad). *Dimensions in Time* was the biggest lost opportunity ever. The available cast was one of the most extensive ever, yet each one was barely on screen for more than a few seconds, and how on earth can you not include the Daleks in such a story?!

I felt truly embarrassed watching it, especially with non-WHO fans, whose actions tended to be "what a waste of time. I found the whole thing confusing, while they got lost after less than a minute. JNT should be shot for reducing DOCTOR WHO to such a laughing stock.

**Ian Macey**
**Berks**

Considering the amount of coverage given to this 30 romp it should have been longer than seven minutes on CHILDREN IN NEED. Due to its length there was no time for plot explanation, leaving audiences very confused as to why everyone was wandering around. This is not what the public should see as it reminds them of the "running up and down corridors" of before.

**Georgina Burnside**
**CHILDREN IN NEED**

Thank you very much for your donation in favour of the BBC CHILDREN IN NEED Appeal.

**Bill Edmunds**
**New Hampshire, USA**

Issue 121 did something that DWB hasn't accomplished since...well, since at least its 25th anniversary special. Quite simply, it celebrated DOCTOR WHO. Not just the Letts and Hinchcliffe eras, but also the oft-criticised ones - seasons 17, 23, 24, etc. In doing so, DWB (perhaps unintentionally) brought to light the plain fact that every era of DOCTOR WHO is just as valid as any other. I was truly overjoyed that we didn't get another retrospective berating the McCoy years or some other seasons. I hope that Sophie Street and Kate Orman won't have to suffer the quips of elitist fans appalled that someone actually enjoyed seasons 22-26...

## RED DWARF IS SF!

**KJ Park**
**Glasgow**

I am writing in response to Stephen Trump's letter (DWB120). I simply cannot understand his reasoning when he says that RED DWARF is not science-fiction. He even went as far as to call it a "...bastardisation of Sci-fi...". To me this is appalling, and I don't know where he got this peculiar notion from. Is Mr. Trump under the impression that it can't be "real Sci-fi" because it's comedy? If so then I'd advise him to come down off his high-horse and start taking life a lot less seriously.

In fact, I would say that comedy is one of the most important devices in science-fiction in general. After all, it was Philip K. Dick who defined a science-fiction text as one where the situation in which the characters interact has at least one noticeable difference from the world we take for granted, the purpose of this being to make a point about the "real" world in which the reader/viewer/listener inhabits. Surely the opportunity, and indeed the need, for satire in science-fiction is then obvious. Humour is both the most accessible and the most effective form of social statement, be it in literature, film or television (does anybody remember MONTY PYTHON?) and therefore plays an integral part in the survival of this genre. You only need to look at the stories and novels of Clarke, Asimov and indeed Dick to appreciate how it has been present throughout science-fiction's history. It is not only acceptable, it's necessary!

He makes the point, though, that the programme is a spoof, and is ridiculing the science-fiction genre. Surely this couldn't be further from the truth. RED DWARF is a comedy, yes, but I can't see how it's a spoof, and especially not of science-fiction itself. My friends and I have often remarked that the body of ideas behind the series' scripts are second to none, and that the comedy comes out of the interplay between the characters and some of the absurd situations that occur. Take *Rimmerworld*; here the idea of Rimmer falling through the black hole and waiting centuries for Starbug and her crew to arrive, while to them it is merely a matter of minutes, is essentially excellent, and one which any writer would be extremely proud of. The humour mainly comes from the disastrous attempts at cloning on the part of Rimmer. Is Mr. Trump really suggesting that here the show was taking the piss out of all science-fiction stories that concern themselves with genetic engineering?

**Iain Tuffin**
**North Humberside**

I wasn't too impressed with Alan Stevens' review of *Resurrection of the Daleks* (DWB119) — I do seem to remember a time when if a reviewer disliked something in a story, he would try to explain rationally why they felt that way. I hadn't realised that it's acceptable to dismiss someone as a "w*****r" without bothering to provide an explanation. Maybe for his next review he should just write "it was crap" and save us all some time and trouble.

As for his disquiet over why the Doctor seemed unable to bring himself to kill Davros — he couldn't have killed him because Davros wasn't presenting any immediate or obvious threat to him personally at that time (whereas the Kaled mutant most definitely was!) If he still isn't convinced, I suggest he read's Jackie Marshall's article "A Different Story" in Space Rat 7 which goes into more detail on the matter.

*Ed: Two points. Alan Stevens did not dismiss the fifth Doctor as a 'w*****r' — he showed the story to a group of teenagers who don't bother watching DOCTOR WHO to see what they thought, and they made that comment which he reported. That was clear, surely, from the review? Secondly, the Daleks who, Alan complained, the Doctor blew up without hesitation were only a threat to him because he'd emerged from the TARDIS in order to blow them up!*

## WRITERS' REPLIES

**Martin Day**
**Guinness Classic British TV co-author**

Some comments, if you'll permit me, on Andrew Pixley and Anthony Brown's review of Classic British TV (DWB119); that is, if Keith or Paul haven't got there first.

I find it very strange that a review with such a relatively positive opening and closing paragraph (and a reasonable rating) can devote over 65 per cent of its extent to criticisms. It's not that I'm scared of criticism but, if Andrew and Anthony disliked the book as much as the review indicates, your readers will rightly be wondering what on earth we're doing with 8 out of 10. Give us 4 out of 10, if it really is that bad, and have the courage of your convictions! Ah, but no: you want us to succeed so that we can do a second edition. Odd, that.

Yes, there are mistakes in the book. However, rather than an exercise to remind us all how clever Andrew and Anthony are and how cretinous we are, let's look at these in their context. This is the first edition of what we hope might become a standard work on the field. We had a year to write it, doing research that in many cases simply hadn't been attempted before, working on a manuscript that at one point was well over 220,000 words in length. We had to make all the compromises that are part and parcel of any publishing deal. I don't say this to offer excuses, as we take all the blame for all the mistakes. However, we are talking about the real world here. Yes, in an ideal world we'd list writing credits and so on in terms of who did what, but we simply didn't have the room. What programmes would Andrew and Anthony have us drop to make way for this information? In an ideal world we'd have the resources to photocopy the whole 200,000+ word manuscript and send it to experts such as Andrew (instead of just certain sections), but I was in Gibraltar at the time, printing the thing out on a portable printer: it just wasn't going to happen. Yes, in an ideal world we'd check that Rogers' information is correct but, if you've got to make a choice between double-checking certain pieces of information and, say, researching programmes that simply don't appear in any other books, with the deadline breathing down your neck like an enraged Spanish bull, what do you do? Yes, we'd love to watch all the episodes for every single programme in the book, but then we'd still be writing it, and the book wouldn't be due out for another decade. We simply had to refer to *Radio Times* where ever possible, and watch all the episodes that we could in the time available. Yes, we'd ideally cross-reference every single person and theme but (a) that's partly what the index is for, and (b) with three people writing around 70,000 word each, there are bound to be slight changes of emphasis. Actually, I'm a bit surprised that Andrew and Anthony could find some, as we all worked very hard on this area, editing each other's material to bring to the book one 'voice'. We obviously failed. Life's like that.

It's life, you see. I suppose we could have come up with a 'perfect' book, but then Yeovil Town might win the FA Cup. Against Man. Utd. Six nil. I think you know what I'm saying.

In real life, you're not allowed to stop a book being printed just because you've found some mistakes. We didn't realise what the design of the book would be until it was too late to put back all the episode titles that we wanted in a (futile) attempt to bring the manuscript in in length. Of course, we take these omissions and errors very seriously indeed; however, as we wanted the book to be an entertaining work of reference, Andrew and Anthony really have dwelt on the facts at the expense of the fun. They do, however, criticise us for being subjective, when I firmly belief that in a book like this, objectivity is a synonym for blandness. We're also criticised for watching the programmes through modern eyes, as if we can somehow 'forget' modern assumptions about gender, race, sexuality, etc. I firmly believe that CHEGGY has more to say about the attitudes of the late 60s than a whole day of 60s-centred BBC2 programming, but that doesn't mean that I don't love the show and am thoroughly positive about it.

**Keith Topping**
**Guinness Classic British TV co-author**

With reference to your review of *Classic British TV* (DWB119), most of your points are fair enough, but I take issue on three of them.

Firstly, you (near enough) accuse us of plagiarising Dave Rogers' *ITV Encyclopaedia of Adventure* — not only borderline libellous, but also incorrect. As the person (mainly) responsible for the CALLAN article in question I, **not Dave Rogers**, take responsibility for errors in episode titles and broadcast dates. As a small aside, I can reveal that when writing the entry, I only had three episodes to hand for visual reference (hence the priority given to *A Magnum for Schneider*, *Summoned to Appear* and *God Help Your Friends*). I'd like to have watched the lot but, unfortunately, some of us require sleep occasionally. Anyway, Andy, I can remember a certain *Time Screen* DOCUMATCH article; people in glass houses and all that.

Secondly, and much more importantly, your comments on CASUALTY. You have mistaken opinion for poor research. Martin's CASUALTY piece is, in my opinion, one of the finest entries in the entire book, written by someone who has watched the series since episode one, who has very strong opinions on the health service and who has taken the trouble to voice some important observations of politics in British television. The fact that your opinion differs from his over the early episodes is fine, but that's all it is. Additionally, as someone who has also watched the series (off and on) from the start (and have caught up with most of what I'd missed on UK Gold), I stand by Martin 100% on this. There's nothing wrong with Duffy that a speech therapist couldn't have put right!

Lastly, the day that you pair of soft southern women are able to tell me anything about WHAT-EVER HAPPENED TO THE LIKELY LADS? will be the day I give up writing and go back to the day job.

*Ed: We gave the book 8/10 because it deserves 8/10. But a review inevitably reflects the tastes of the reviewers, and, more particularly, what they hoped to get out of the book. What Andrew and I wanted were the **hard facts**, about series which hadn't been dealt with before. So, in our view, to accurately describe the book we had to show how accurate it was. As this varied from section to section — the telefantasy section is near perfect, the comedy section probably the least reliable — we had to spend quite a bit of space on this, describing the book section by section. The errors exist — the background to the book explains them, but doesn't change the fact of their presence (a point I'm all too aware of with regard to DWB, which is itself a glass house on occasion — until, of course, that deadline looms... Sleep, who needs it?! Not me tonight!). And as your letter indicates, Martin, once printed, they tend to proliferate...*

*Despite its faults, the book is head and shoulders above its competitors — it's the first to try and back up all that description with some basic data. But as a reference book, its most significant features are the hard facts, and it is by these which the book must be judged. The quality of the writing, the 'fun', is what then turns a **good** book into a **great** book — and once the errors are corrected that's what the Guinness Book will be. You say that this was 'the first edition of what we hope will **become** a standard work in the field' — is it so unreasonable then for us to want there to be a second edition, despite the book's faults?*

*Aside from anything else, in the year (right?) since the manuscript was completed, a lot of the material covered has become available to the general book buying public thanks to UK Gold. That timing is a case of 'the best laid plans...', but it does exist, and means accuracy has become even more important. (And if there are errors in the review, please do let us know what they are — unless they're typos, then they mean there are errors in **our** reference which we'd like to correct!)*

*Regarding CASUALTY, the points I commented on were **description**, which obviously involves a degree of opinion, but is also based in fact (I didn't comment on the opinions I disagreed with — the book seems to feel that CASUALTY had never been better than in its most recent season, whereas I'd say the second, one of the most obviously political, was head and shoulders above the rest, but that's opinion). The book prompted me to rewatch most of seasons one and two while putting together DWB119, and they confirmed my initial feeling that it was somewhat off-target (though to suggest that they haven't seen the early seasons **for some years** would have been a more tactful comment) — in the early days, Charlie could only be called 'quietly political' in comparison to Iain Paisley! And finally Keith — how dare you Sir! I'll have you know I come of good, Teeside stock!*

**ADDRESS POLICY:** *FULL ADDRESSES ARE PRINTED IN THE DWB LETTERS PAGE ONLY AT THE LETTER WRITER'S SPECIFIC REQUEST.*


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# 1993 - THE YEAR IN REVIEW

***Gary Leigh comments on some of the more memorable (and forgettable) events of a shamelessly nostalgic year for DOCTOR WHO...***

**DOCTOR WHO** - 30TH ANNIVERSARY 1963-93' trumpetted this year's related BBC Video releases from **January**, a line echoed by all subsequent associated offerings this year. A nice banner with which to flog your wares, but strictly speaking not entirely true. Only George Lucas (no, not *that* George Lucas!), writing in the 20 November edition of *The Spectator*, wondered why it was *"...the BBC is celebrating the birthday of someone it killed."*...

The year certainly started on a high note. Jonathan Powell was finally succeeded by SF-friendly Alan Yentob (as predicted in these pages as far back as late 1991); BBC Enterprises - who finally tired of John Nathan-Turner's grandiloquent attitude (that and the realisation that his efforts weren't exactly serving to boost their turnover) - insisted the former producer also be struck off Marvel's payroll; and DWB broke the news of a proposed 12-part Radio 4 series with Jon Pertwee returning as the Doctor, seemingly the only new material that would be commissioned to mark DOCTOR WHO's thirtieth anniversary. These stories at least helped to overshadow the realisation that the apparent return of *The Tenth Planet* 4 was, in reality, the figment of one very warped and sad mind...

1993 was a mercifully quiet year for obituary writers, the most notable passing being that of Jacqueline Hill (full tribute this issue) in **February**, the same month as stunt actor Tip Tipping's tragic death. This bleak news was compounded by UK Gold's temporary abandonment of DOCTOR WHO, some episodes barely registering on BARB's audience measuring system, due perhaps to the awkward 5.30pm timeslot, and a major rethink was initiated. Similarly BBC2's continuing repeat season was attracting less viewers than a year before in its later slot against the perennial CORONATION STREET, so the ever reliable *Genesis of the Daleks* was dusted down for its *fourth* UK airing. While not boosting the viewing figures to any significant degree, they nonetheless provided indisputable evidence that the latter Doctors are not popularly rated on a par with their predecessors. Alan Yentob's official accession to the post of Controller of BBC1 from that of 'caretaker' cemented the first roots of pro-WHO sentiment to emanate from within its birthplace for many years, amid rumours concerning the possibility of a thirtieth anniversary story which first surfaced in *The Daily Mirror*. DWB predicted that a 30th anniversary DOCTOR WHO story could net BBC Enterprises at least a quarter of a million pounds in video sales alone...

DOCTOR WHO was reinstated to a late-evening slot on UK Gold in **March**, with Jon Pertwee's run of stories proving markedly more successful (see UK ratings round-up this issue). After many years of refusing to novelise his two Dalek stories due to *"unreasonable demands"* made by Terry Nation's agent - who, at one stage, demanded 60% of the author's royalties - Eric Saward finally acceded, in principle, to novelise them at 65,000 words apiece.

Alan Yentob was remaining tightlipped about DOCTOR WHO's prospects even into **April**, venturing only to disclose that *"a new series of DOCTOR WHO may return to the schedules in the future"* on BBC1's ENTERTAINMENT EXPRESS, itself ironically one of many ill-conceived remnants he'd inherited from Powell's broom cupboard. Later that month BBC Enterprises stage-managed a decorative thirtieth anniversary DOCTOR WHO press conference albeit with little substance, serving only as a platform for this year's video releases. No less than four Doctors were present to push Enterprises' ever-swelling DOCTOR WHO list, and only with the benefit of hindsight could anyone have interpreted Tony Greenwood's subtle hint of what might lie in store for DOCTOR WHO when he declared that the series could only return if on a par with STAR TREK: THE NEXT GENERATION...

Fan pressure finally forced Enterprises to cut the price of the double packs to £16.99, still short of the more economically and environmentally sound single-tape-at-£14.99 alternative, and the last remaining Sixth Floor links with the disinterested Powell era were dismantled in **May**: drama chief Mark Shivas was replaced by Charles Denton - Chief Executive of independent production company Zenith who once reportedly bid for DOCTOR WHO - who in turn demoted Head of Series Peter Cregeen back to producer status, with unfortunate consequences for the series...

**June** heralded the news that every fan had waited so patiently for: DOCTOR WHO would return in November in a 96-minute feature film-style presentation adventure called *The Dark Dimension* by fan/writer Adrian Rigelsford, to be directed by that most popular of WHO directors, Graeme Harper. The venture was formulated by Tony Greenwood of BBC Enterprises with the blessing of Alan Yentob: in a unique move, BBC Enterprises would fund and produce the £750,000 project and sell it to the BBC, intended for transmission at 8.00pm on Sunday, 28 November accompanied by a *Radio Times* front cover. World-wide distribution and subsequent release on video would net Enterprises a healthy return, and would *"give something back to the fans"*. It seemed like the perfect solution; Harper even went so far as to describe the script - featuring Tom Baker's Doctor centrestage - as *"breathtaking"*, turning down other work to be involved in DOCTOR WHO's return. It wasn't until the surfacing of sniping retorts from *"short-changed"* Doctors in the press's coverage did it occur to anyone that *Dark Dimension*'s ride would not be as smooth as was initially promised...

In what was perhaps one of the most controversial and embarrassing about turns in the Corporation's history, on 9 **July** - while Greenwood and Yentob were both, conveniently, out of the country - the BBC announced the cancellation of the special, and proceeded to deny that the programme had ever been officially commissioned in the first place, despite the thousands of pounds already lavished on pre-production work. Rumours surrounding the cancellation were rife, the BBC initially attempting to shift the blame on the dissenting Doctors, the 'unfeasible' budget, and finally onto BBC Enterprises itself for acting with too much haste, but those closely involved were pointing the finger squarely at the BBC producer assigned to the project, none-other than Peter Cregeen! As Head of Series in the Powell regime, Cregeen's initial stance towards DOCTOR WHO was regarded as favourable, in the light of his assurances of the series' return *"through the nineties"*, but time quickly showed him to be every bit as hostile towards science fiction as his short-sighted Controller. It therefore came as something of a surprise when Denton assigned him to produce the new wave of DOCTOR WHO (alongside David Jackson and Penny Mills of BBC Enterprises), amongst several other programmes, on his demotion back to the rank of Producer, and some have suggested that his bitterness at being humiliatingly dethroned was channelled directly at *The Dark Dimension*...

As if to rub salt into the wound, DWB prematurely reported John Nathan-Turner's comeback (had he ever been away?) via two seven-minute thirtieth anniversary pantomime episodes for CHILDREN IN NEED in **August**. It was later revealed that the idea had been up and running since May, one month before *The Dark Dimension* was given the green light, adding fuel to speculation that the former producer might in some way also have been involved in the special's downfall — if not to save his own brief comeback which would otherwise almost certainly have been in some jeopardy, then at least to return a favour to BBC Enterprises. Employed on a short term contract - and the only person not to donate their services free of charge - it soon appeared that Nathan-Turner would be using the charity vehicle at least in part for his own purposes...

With news hotting up towards the anniversary, **September** saw DWB break the news of Amblin's interest in taking over the production of DOCTOR WHO - to the resultant horror, it seemed, of almost everyone! Whilst many professed to an admiration for the visual style of Steven Spielberg's imaginative movies and television series, less confidence was expressed in his ability to develop trite-free, candyfloss-laden scripts - the very approach DOCTOR WHO was supposedly striving to break away from... Alan Yentob commissioned a clutch of documentaries to mark the anniversary, and freed six weeks of airtime for a primetime BBC1 repeat - the first since 1984. Fan Kevin Davies was appointed to direct the 40-minute showpiece and it wass agreed, with LATE SHOW producer John Whiston, that it would feature interviewees in several recreated set pieces in a bid to break away from the standard 'talking heads' format. *Seeds of Doom* was tentatively shortlisted as the repeat to run up to Christmas on Friday nights opposite CORONATION STREET. Meanwhile it was decided to treat *Dimensions of* (sic) *Time* as a serious drama as filming got

underway amid tight security on the instructions of Nathan-Turner, who donned his "producer's perks" and vetoed DWM's invitation to cover the recording. *Paradise of Death* by Barry Letts reached the airwaves to a generally enthusiastic reception...

**October** saw the thirtieth anniversary merchandising bonanza in full thrust, spearheaded by a record-breaking first week performance for BBC Spoken Word's *Paradise of Death* which outsold Michael Jackson, and BBC Video were destined to be left with a warehouse full of TARDIS tins. Virgin's celebration was mercifully devoid of one Peter Haining, while David Howe's *TimeFrame* was either loved or loathed. Time was finally called on Coast to Coast's rights to produce a DOCTOR WHO motion picture after six years of false starts and fruitless hype...

*Planet of the Daleks* heralded an unprecedented wallowing in DOCTOR WHO nostalgia when it commenced its first run since original screening in early **November**, a move which would have been unthinkable just 12 months earlier. Episode three was transmitted in black and white, and for one week the Spiridon jungle and CSO effects looked almost convincing... With only ten days to go before transmission, *Thirty Years in the TARDIS* is 'hijacked' by LATE SHOW producer John Whiston (who reportedly has a predilection for such behaviour) with Kevin Davies' original ideas hurriedly replaced by excerpts from the *Whose* DOCTOR WHO documentary, mad professors and Toyah Wilcox! The disappointing celebrations were compounded by UK Gold's weird choice of screenings over a special celebratory weekend. Viewers were invited to phone an 0831 number to nominate which stories they wanted to see repeated from three sets of nominations, and *Horns of Nimon*, *Warriors of the Deep* and *Warriors' Gate* were shown, but rumour was rife that the choices had in fact been selected weeks beforehand... If most of the weekend - which also included *K9 and Company* and *Resistance is Useless* - hadn't succeeded in signalling to the satellite-dish owning populace that DOCTOR WHO was really a ham-fisted, second-rate pantomime not worthy of a renaissance, then *Dimensions of Time* well and truly hammered the nail home. The farrago was savaged by just about everyone with a modicum of intelligence (*"a 3D travesty"*, described *Time Out*, while *The Stage and Television Today* called it a *"half-baked non-event...as a tribute to 30 years of DOCTOR WHO it was downright insulting"*), and even Noel Edmonds was seen to cringe at the unbelievably shoddy mess which had, by default, infiltrated his otherwise watchable programme. The BBC itself wasn't entirely sure whether *Dimensions in Time* was supposed to be serious drama or pantomime amid calls for it to issue a public apology for allowing it to go to air. Over at Visions in Chicago, Nathan-Turner and Gary Downie (despite an embargo imposed by Equity) were charging $5 a head for the privilege to see what - after ten years of trying - they were capable of, apparently *"with BBC permission"*.

Despite the double blow delivered by, firstly, *Dimensions in Time*, and then *Thirty Years in the TARDIS* - which, despite all the upheavals, was really rather good - fans received an early Christmas present with the news that BBC Video planned to release a three-hour celebration of DOCTOR WHO at Easter comprising Kevin Davies' unused material. BBC Video also released a six-part story on *one tape* retailing at £10.99, a one-off concession specially for anniversary month, and BBC2 announced another batch of repeats to commence in the New Year in the Sunday lunch-time slot left vacant by STINGRAY... Oh, and I am eternally indebted to our wonderful (ahem!) Chancellor for keeping VAT off publications, at least for another year!

•**On the magazine front** this year, DWM - under the helm of Gary Russell and Marcus Hearn - reached a peak of quality in 1993, culminating in their discovery of a cache of John Cura Telesnaps which will make the 1994 runs of DWM and Classic Comics a must for all. Marvel issued two superb tributes to mark the anniversary in November, the regular DWM containing previously undisclosed documentation on the evolution of DOCTOR WHO, correcting many of the assumptions contained in the (until then) highly regarded *DOCTOR WHO The Sixties*, and the second was a faithful continuation of the tradition set by the first two *Radio Times* specials.

On the other end of the scale, Visual Imagination continued to churn out their ever bland and vacuous titles, adding *Film Review* to their lightweight conveyor belt and seemingly occupied for much of the year in a thinly-veiled smear campaign against *The Dark Dimension*. The credentials of the top brass at Visual Imagination alone - Stephen Payne and Jan Vincent-Rudzki were pioneers of British DOCTOR WHO fandom, while many of their staff were once highly-respected writers for a multitude of A5 photocopied fanzines - suggests that they deliberately sold out in favour of pursuing a downmarket approach. When quizzed as to why their publications are so quickly and cheaply thrown together when they are capable of so much better, their standard reply seems to be *"It will do"*, which in itself speaks volumes...

DWB-wise we were also celebrating. In late July our tenth anniversary issue was published (ten years to the day of our first issue) and featured a free eight-page potted history of the award-winning 'zine. To mark this milestone our first book, *The DWB Compendium* was published in October, pulling together the highlights from the first ten years under one cover to unanimously enthusiastic acclaim. A second volume - *The DWB Interview File* - is currently in production and will be out in late January and, like *The Compendium*, will only be available via mail order (see advertisement on page two), so stop pestering your local comic book store and order *now*! A second 36-page special this year, published 23 November, paid homage to thirty years of DOCTOR WHO, and while it retailed at £2.95 it remained at the standard price to subscribers, as will all such future specials - as good a reason as any to *subscribe*! This was the thirteenth DWB of the year, the first time we have released more than twelve issues in as many months, a trend which will continue into 1994 as we attempt to adhere to a strict four-weekly publication cycle. At the DWB stall at the enormously successful Visions '93, many expressed frustration at the persistent lateness and irregularity of DWB reaching comic book stores in the States - sometimes up to three months after cover date. Magazine imports are increasingly being left to gather dust, sometimes for weeks on end, while the ever-burgeoning comic market is given priority. Readers are therefore urged to petition their local stores for an improved service and to place a regular order. If such second-hand treatment continues then DWB for one will cease supplying to US distributors altogether, which is why *every* American reader should take out a subscription as soon as possible: if not as a precaution, then to save $9 on the retail price over the next year - as well as receiving your issue within *14 days* of publication!

Sunday Times

•**1994 and beyond...** With Alan Yentob now firmly cemented as the Controller of BBC1, and Coast to Coast well and truly history, DOCTOR WHO's return to the smallscreen in all new adventures seems more likely now than at any other time this decade! Next year will mark the fifth anniversary of the absence of new WHO from our screens, a woefully overlong period and one which we can hope to be compensated for *if* whoever inherits the series remains true to Sydney Newman's original concept. Will John Nathan-Turner still be lurking in the shadows to stall DOCTOR WHO's development yet again? Only time, and DWB, will tell...

Meanwhile, as DWB continues to flourish, due in no small measure to Anthony Brown's successful revamping of the 'zine since he became editor at issue 111, we have decided to expand our little empire. Early 1994 will see the launch of a sister title to DWB, to be fully edited by Anthony (provisionally titled *Tracking Error*), which will concentrate on the broader base of cult and vintage television in general. Everything from STEPTOE AND SON to POLDARK and THE PERSUADERS to CORONATION STREET will be covered in our (initially) quarterly, somewhat offbeat, appraisal of the best - and the enjoyably bad - from the archives of British television. All video, satellite fans and nostalgia buffs in general should find the wealth of information to be featured highly absorbing and enlightening...keep reading these pages for further details. As for myself, once the *Interview File* is wrapped up I will be embarking on the co-organisation of next May's major Liverpool convention in conjunction with Graeme Wood. 1994 promises to be every bit as fast-paced and chaotic as its predecessor...

CIRCUS

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well, it costs £2 (cheques & POs payable to C. BROCKHURST), has 56 A5 pages, is available from COLIN BROCKHURST(dwb), 73 VANN ROAD, FERNHURST, HASLEMERE, SURREY GU27 3NP — and is worth at least *two* of your big box powders.

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# Eureka! There's Gold In Them Thar Hills!!

## One Year of UK Gold.

Over the last decade there have been several false dawns for fans of what can best be termed "classic" television. Deals were made with Equity to allow more repeats to be shown, and viewers looked forward to seeing classics of the fifties, sixties and seventies. But very little was shown, save for the ubiquitous PORRIDGE and FAWLTY TOWERS. When daytime television began in 1986 a place in the schedules appeared to have been found for more "out of time" repeats, but what did we get... NEIGHBOURS and GOING FOR GOLD. True, there were sops to the classic TV fan in the form of the first series of both THE ONEDIN LINE and POLDARK, but little else followed, due to the expense of the repeats and a strange belief that people would not want to see these "old" programmes.

This belief that old TV is worthless led to the mass junkings of material from the fifties through to the seventies, and seemed to emerge from general snobbery against the medium. As TV is essentially "free" and available to all, it cannot be of any cultural importance, and therefore has no long term significance. If people want to see old programmes then it is simply because they wish to bathe themselves in the glow of nostalgia. This argument was recently advanced in *Radio Times*, of all places, by one of its many 'star' columnists — Sir Clement Freud. But when one reaches for a novel by Dickens, Thackeray or Brontë, surely the reader is not hankering after nineteenth century Britain? I am a fan of these authors because they wrote damned fine novels, which possess a timeless quality, and for me quality is always more important than age. Therefore to believe that people will not want to watch programmes because they are "old" reveals an intense snobbery towards television and those who watch it.

Fortunately as the 1980s turned into the 1990s such barriers were broken down by the explosion of the video sell through market. Suddenly one could walk into a shop and see classic comedy, sport, drama, and documentaries on the shelf, which could be purchased and enjoyed forever. This boom coincided with the transformation of satellite TV from a hobby of the rich into an affordable proposition for most households. Satellite TV still has a poor image, mainly due to the Sky Channels diet of American shows which are uniformly slagged off, despite the fact that many of them are critically successful in the USA (STAR TREK, THE SIMPSONS and MURPHY BROWN to name but a few). What was needed was a channel showing familiar programmes, ones which the conventional channels could find no outlet for.

At last, on November 1st 1992, fans of classic TV had the answers to their prayers — UK Gold. A joint venture between an American cable channel, Thames TV and BBC Enterprises (who in fact own the smallest stake — a mere 20%), the channel promised to show "classic British Television". Hopes were high, could the channel possibly live up to such expectations? Well, one year on I feel the answer is a positive yes! I purchased my satellite system purely to receive UK Gold and it has been one of the best investments that I have ever made. Quite simply the channel has been a god-send, allowing me to see programmes that I never thought would be repeated and has thus broadened my appreciation of British Television.

Drama has always been the core of the BBC's fictional output and UK Gold have plundered the archives to bring some of TV's finest moments to the screen. Over the past 12 months the following have been shown or are being shown... THE DUCHESS OF DUKE STREET, THE BROTHERS, SHOESTRING, TENKO, PENMARRIC, BERGERAC, CASUALTY, MISS MARPLE, ONE BY ONE, THE LOTUS EATERS, A VERY PECULIAR PRACTICE, RUMPOLE OF THE BAILEY THE ONEDIN LINE, TO SERVE THEM ALL MY DAYS, JULIET BRAVO, A HORSEMAN RIDING BY, THE PALLISERS, WHO PAYS THE FERRYMAN, ALL CREATURES GREAT AND SMALL, COLDITZ, WHEN THE BOAT COMES IN, THE SECRET GARDEN, VANITY FAIR, WUTHERING HEIGHTS, DAVID COPPERFIELD... This is by no means an exhaustive list and there is much more to come including (once a comprehensive deal with Thames has been signed) the superb library of Euston Films, makers of THE SWEENEY, MINDER! and the superlative REILLY ACE OF SPIES. On the comedy side of the equation we've had the likes of ALLO ALLO, SHELLEY, THE GOODIES, THE YOUNG ONES and that mine of double entendre ARE YOU BEING SERVED replete with references to Mrs Slocombe's Pussy!!

This article may appear to some to be a hagiography of UK Gold, and indeed I would admit that never in my wildest dreams could I have imagined a better channel. There are some "problems" however. UK Gold is on one of the weakest transponders on the Astra 1b satellite (from the point of view of UK reception) and hence is more vulnerable to picture problems than the Sky Channels. This is amplified by the fact that the source tapes and prints used are not always of the highest quality, although to be fair this is the exception rather than the rule. Furthermore because of the adverts, BBC programmes which are genuinely half an hour long tend to cause the timings to be as much as ten minutes out by the evening.

The biggest criticisms that I have seen made about UK Gold, however concern the adverts and the on screen ident. Letters in DWB have contained comments condemning both of these. This is sad because it betrays the fact that some critics just aren't in touch with commercial reality. Although it is a fan's dream, UK Gold does not exist purely for the purist TV buff. It is a business and seeks to make a profit. Commercials and subscriptions are a fact of life and such carping reveals how we have been spoiled by the commercial free BBC (although long may we continue to be 'spoiled' in this manner). I am sympathetic to complaints about the ident and would prefer it to be removed, but to be honest it is not at all obtrusive and in a world in which we no longer dedicate 'buttons' on our TV sets to specific channels I can appreciate the arguments for its presence.

As mentioned earlier, I purchased my system purely for UK Gold and initially wanted UK Gold for the daily screenings of DOCTOR WHO. These have been a delight to behold. For those of us who have tried to appreciate stories in dodgy quality, having off air copies of stories such as *Inferno*, *The Mind Of Evil* and *The Mutants* has been a revelation (and indeed makes me wonder at the damage I've done to my eyes by trying to watch my previous copies!!). Also, it's been an opportunity to get episodic versions of many of the stories that were released as compilations by BBC Video, such as an uncut *Pyramids of Mars*.

But as I stated back in DWB111 I now view DOCTOR WHO as more of a bonus than anything else, for I find myself watching, (and more to the point video-taping) a wide variety of different series. Indeed my favourite series from the seventies is now THE ONEDIN LINE. I vaguely recall this from my childhood, but was too young to remember specific plots, only the characters. Now I delight in the adventures of the Onedin family. Other distant childhood memories which have blossomed include THE DUCHESS OF DUKE STREET and THE BROTHERS. Even the teletext is good, with DOCTOR WHO having its own dedicated page on p262. Furthermore there is a phone number [0891-909-905] where one can vote for one's favourite BBC shows. UK Gold have shown that they pay attention to the wishes of their viewers for, as a result of this poll, both COLDITZ and SURVIVORS are currently being shown. In fact I'd like to make an appeal now for readers to send in their lists of the three BBC or Thames series they would most like to see again, in the hope that the programmes will be shown (so get those votes in for DOOMWATCH and ACE OF WANDS now!!).

As UK Gold enters its second year what can we hope for? Well more of the same would be great, but I personally hope that they'll show more black and white material (archives permitting of course) such as THE FORSYTE SAGA, ADAM ADAMANT LIVES!, and THE TROUBLESHOOTERS, not to mention more obscure (but intriguing) series such as THE MASK OF JANUS. There have been indications that the vast library of single plays will be exploited, so watch out for *Dominick Hyde* amongst others, and last but not least I'd like to see more classic children's drama. We've had THE SECRET GARDEN, the sublime CARRIE'S WAR and of course RENTAGHOST, but in the next year I'd love to see THE PHOENIX AND THE CARPET, KIZZY, GOD'S WONDERFUL RAILWAY, THE MOON STALLION and THE STRANGE AFFAIR OF ADELAIDE HARRIS...

I'll end this personal retrospective of a year of UK Gold, on, perhaps, a sad note. When I watch the channel and view the seemingly never-ending amount of well crafted and entertaining programmes I am constantly struck by the thought that "they don't make them like this any more". Nostalgia is a powerful drug enabling us to deify the past. But sadly the drama on UK Gold does reveal how much has been lost, and how barren the present day schedules appear to be... To use a well worn but appropriate cliche, today's networks look to me like TV Hell, whereas on UK Gold I can bask in TV Heaven.

**Duncan Harvey**

# TAINTED GOLD

**A QUESTION:** What's your greatest memory of TV in 1977?

All readers under the age of twenty will now be successfully alienated and us wrinklies can talk about the good old days... So, is it *The Talons of Weng-Chiang* or the repeat of *The Deadly Assassin*? Or is it something more esoteric altogether?

My **main** memory of TV in 1977 is of having my teatime shattered one Thursday during October in the middle of an episode of TOP OF THE POPS. See, Legs and Co were dancing to *Black Betty* by Ram Jam, it was all fishnets and headbanging and...well you get the picture.

For millions of young Britons TOP OF THE POPS was, to use a horribly overplayed cliché, not so much a programme, more a way of life. It was the point in the week when everything that meant anything was paraded before the nation as a kind of grand 'stuff you' gesture to the grown-ups. TOP OF THE POPS was 'yoof TV' personified. It **WAS** youth. And there is a bizarre inevitability of the fact that UK Gold have chosen to show it and DOCTOR WHO back-to-back in their late night schedules.

Given that DOCTOR WHO fandom seems to be perpetually stuck in some mythical mid-70's golden age, the time-warped nature of the UK Gold repeats of TOP OF THE POPS can be seen as producing a wet-dream of nostalgia for anyone to whom star jumpers and hai-karate aftershave are, like, essential. So, like dual pieces of kitsch window-dressing, DOCTOR WHO and TOP OF THE POPS are UK Gold show pieces. A cheap snigger under the bed-clothes before lights out; the general level of respect given to the two series can be gauged by the station's highlighting of both programmes via numerous promotional trailers, and by the continuity announcers' glorification of the ridiculous in both.

Of course the fashion victims in the TOP OF THE POPS studio and the unintended side-splitting hilarity of Sarah Jane running down a corridor and screaming *again*, can be taken seriously on one level: economic. Flares and tank tops sell in the current climate of nostalgia and any old rubbish is fair game.

Areas of comparison: Tony Parsons once described TOP OF THE POPS as "reflecting the health, or otherwise the mental health of Britain's teenagers in the same way that DOCTOR WHO used to." Comedian Craig Ferguson's stage act contains a conversation that must have been familiar to many young viewers in the early 70s. Anything slightly weird on TOP OF THE POPS, like a band you really liked with orange hair or something would be described as "like something off DOCTOR WHO!" (In my case, my dad's prejudice was the other way. He used to describe any weird aliens on DOCTOR WHO as "like something off TOP of the Pops".) The fashion victims are the central link here. Oxford bags and 'That Shirt'. Pertwee's DOCTOR WHO especially, seems to involve a seemingly endless parade of bright young extra's wandering through seriously garish-glam rock set designs with the same kind of abandonment of restraint where it comes to clothes as the people bobbing up and down to Wizzard the Thursday before.

The set designs, similarly, all neon and glitter, ugly splashes of day-glo colours, were just what colour TV was all about. Some designer must have sat glued to TOP OF THE POPS wondering what tricky pieces of tack they could sample into the next episode of *Frontier in Space*.

Progressive rock: Oh, wow, the hair, the mind-numbing music...maybe Dudley Simpson was in Atomic Rooster. And Jo Grant would have been into Atomic Rooster, like, all the time man...

TOP OF THE POPS was as safe as the BBC required it to be. In 1971, it was cutting edge and vaguely wonderful, featuring non-top thirty songs and an LP slot. Pans People kept the dads interested and the mix of progressive groove, cheesy pop and plastic soul had a kind of timeless wonder about it. Of course, when you see Medicine Head or Family today you laugh because they look like hippies-on-drugs (which they probably were). The next four years were the height of TOP OF THE POPS as sit-com. It was funny and absurd, you could have Big Jim Stafford back-to-back with David Bowie, or The Rubettes on straight after The Rolling Stones. The sublime and the ridiculous mixed effortlessly. Everytime Wizzard played TOP OF THE POPS they turned it into a pantomime of extraordinary proportions, Jimmy Saville proved himself unable to pronounce the words Bachman Turner and Overdrive and The Goodies were pop stars. It was like some wonderful alternative universe we'd all accidently stumbled into.

Then, around 1976, TOP OF THE POPS started getting far too serious for its own good. Flair and enigma were dead, replaced by 'technique' and 'serious music'. Emerson Lake and Palmer and Pink Floyd were very big in the 70s. And worse was to come. When Punk happened in a big way in 1977, TOP OF THE POPS did the only thing the establishment could. It ignored the trend. The 1977 episodes currently showing on UK Gold are the nadir of 70s realism — a horrible limbo of Radio 2 music, the sort of thing that Terry Wogan and Jimmy Young were playing, as opposed to Dave Jensen and John Peel. When a punk band made the big leap (The Jam first appeared in May, the Stranglers in July, Buzzcocks in November) they were patronised and abused by square conformity, it was horrible and depressing.

But out of the decay came two wonderful years —'78 and '79, when the new breeds of noo-wave and power-pop mixed with reggae and disco in vast and satisfying mixture of what *Smash Hits* used to call 'Chart Action'. Coincidentally, as DOCTOR WHO was getting very uninteresting, TOP OF THE POPS was the best thing on television. Even Tony Blackburn's hideous racism when introducing The Brothers (the band, not the Gerard Glaister/Norman Crisp series) as "originally from Mauritius but they've lived in this country for fourteen years" seems naively beautiful now.

So, UK Gold, by placing vintage TOP OF THE POPS in a prominent position in their schedules, have succeeded in giving nostalgia-freaks a party on a grand scale. They have also highlighted the ways in which non-fictional TV history can have a place in an archivist's dreams, and finally (and from the point of view of fandom, crucially) have gotten people watching DOCTOR WHO again.

And for that, we've got Gill, Lulu, Patti, Pauline, Rosemary and Sue to thank.

**Keith Topping**

# Sylvester McCoy ist das Doctor!

**IT WAS CLEAR** from only one of the many television guides that Astra satellite dish owners have recently had a unique opportunity to "compare and contrast," or to see to what extent "the memory cheats" on six consecutive Friday nights in July and August of this year. Having watched the late-night Jon Pertwee episodes on UK Gold, it was possible to switch over to RTLtv and join an 89 minute omnibus edition of a Sylvester McCoy four parter, dubbed into German. The six three parters from this era were also shown as 67 minute omnibuses in similar time-slots on the following days, except that live boxing coverage pushed *Ghost Light* into an even later slot (it ended at 2.46am!). The original opening credits, with English wording complete with "Part One" caption, and the closing credits from the final episode of each adventure remained intact, but RTLtv teletext listed the programme's German titles, which, with one exception, were radically different to the originals...

| German Title | English Translation | Original Title |
|---|---|---|
| Terror Auf Lakertya | Terror on Lakertya | Time and the Rani |
| Delta und die Bannermänner | Delta and the Bannermen | Delta and the Bannermen |
| Der Fluch des Kroagnon | The Curse of Kroagnon | Paradise Towers |
| Der Feuer das Drachen | The Fire of the Dragon | Dragonfire |
| Die Hand des Omega | The Hand of Omega | Remembrance of the Daleks |
| Das Vermächtnis der Nemesis | The Legacy of the Nemesis | Silver Nemesis |
| Die Todesmanege auf Segonax | The Death Circus on Segonax | The Greatest Show in the Galaxy |
| Die Macht der Fröhlichkeit | The Power of Happiness | The Happiness Patrol |
| Die Todesbucht der Wikinger | The Death-cove of the Vikings | The Curse of Fenric |
| Der Tod auf Leisen Sohlen | Death on Tiptoes | Survival |
| Excaliburs Vermächtnis | Excalibur's Legacy | Battlefield |
| Das Haus der tausend Schrecken | The House of a Thousand Horrors | Ghost Light |

Some parts of the English soundtrack survived (or defied) translation, and others were subject to interesting variations...

The English songs featured in *Delta and the Bannermen* were retained, but did not always accompany the same sequences as in the English version. For instance, most of Here's to the Future (towards the end of part three) is replaced by Who's Sorry Now?

The Russian dialogue at the beginning of *the Curse of Fenric* was retained, with German subtitles displayed on coloured backgrounds covering the English ones. The line "From now on, everything in English!" becomes "From now on, nothing in Russian!".

There are, however, no subtitles for the song in *Ghost Light*, where Katherine Schlesinger can still be heard singing at the piano, and in the background of the subsequent scene involving the Doctor and Ace. The earlier verse is however missing from the scene featuring Josiah, Mrs Pritchard and the Reverend Matthews.

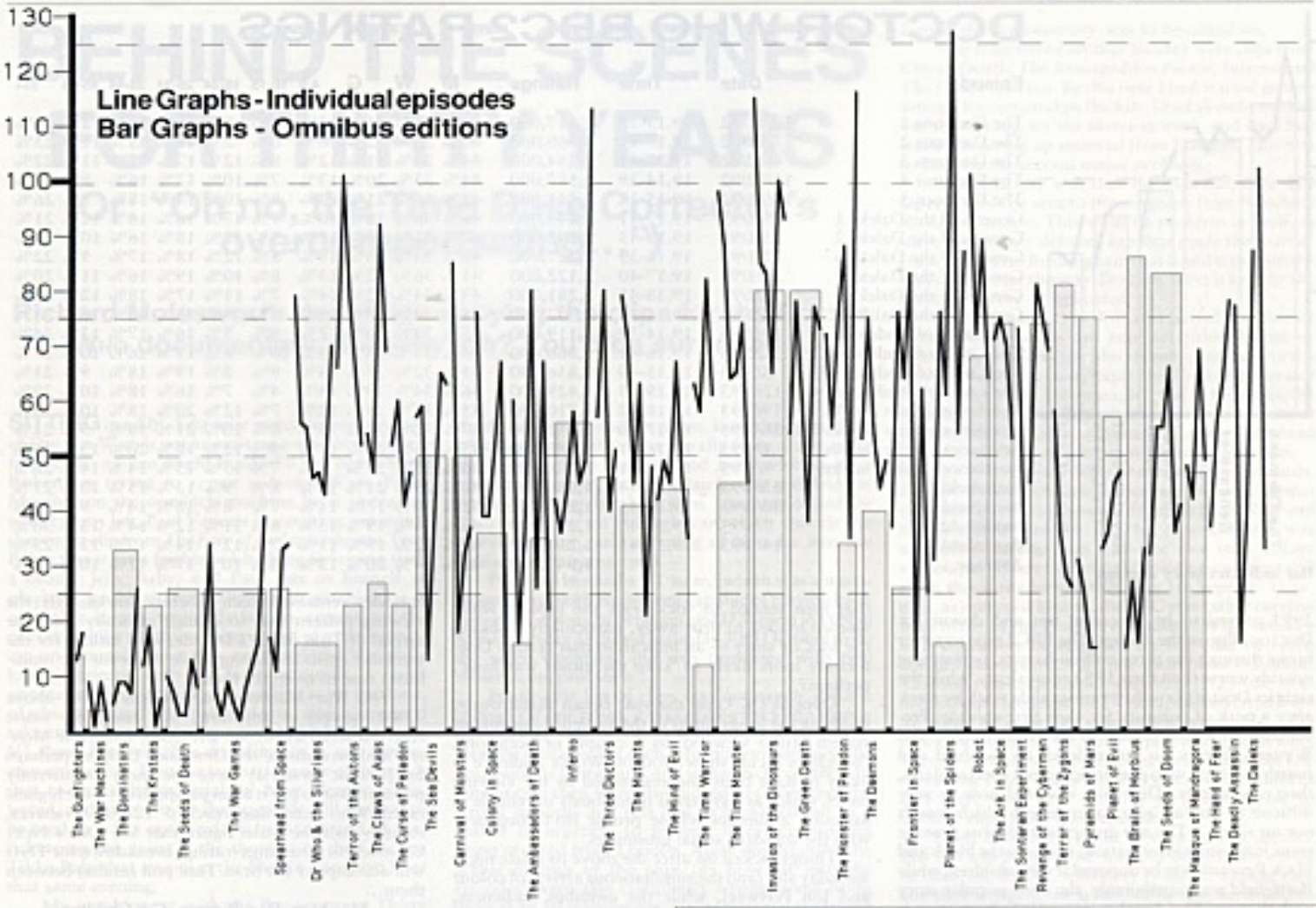
The BBC TV announcement in *Remembrance of the Daleks* episode two was reworded, and heard in full. And yes, it is DOCTOR WHO!

A rather ludicrous change to *Silver Nemesis*, given the opening caption, computer screens and reference to other years (eg: 1638) remain unaltered, is that every reference to 1988 in the dialogue has been changed to 1989!

**Colin Borthwick**

# DOCTOR WHO - UK GOLD EPISODE RATINGS 1993

| Episode | Day | Date | Time | Ratings |
|---|---|---|---|---|
| Johnny Ringo | Monday | 4/1/93 | 17.33-18.01 | 13,000 |
| The OK Corral | Tuesday | 5/1/93 | 17.30-17.57 | 18,000 |
| The War Machines 1 | Wednesday | 6/1/93 | 17.33-18.00 | 9,000 |
| The War Machines 2 | Thursday | 7/1/93 | 17.32-18.00 | 1,000 |
| The War Machines 3 | Friday | 8/1/93 | 17.32-17.57 | 9,000 |
| The War Machines 4 | Monday | 11/1/93 | 17.32-17.58 | 2,000 |
| The Dominators 1 | Tuesday | 12/1/93 | 17.30-17.58 | 6,000 |
| The Dominators 2 | Wednesday | 13/1/93 | 17.30-17.57 | 9,000 |
| The Dominators 3 | Thursday | 14/1/93 | 17.31-17.59 | 9,000 |
| The Dominators 4 | Friday | 15/1/93 | 17.31-17.58 | 7,000 |
| The Dominators 5 | Monday | 18/1/93 | 17.31-17.59 | 26,000 |
| The Krotons 1 | Tuesday | 19/1/93 | 17.33-17.59 | 12,000 |
| The Krotons 2 | Wednesday | 20/1/93 | 17.32-17.58 | 19,000 |
| The Krotons 3 | Thursday | 21/1/93 | 17.33-17.59 | 1,000 |
| The Krotons 4 | Friday | 22/1/93 | 17.32-17.59 | 6,000 |
| The Seeds of Death 1 | Monday | 25/1/93 | 17.32-17.59 | 10,000 |
| The Seeds of Death 2 | Tuesday | 26/1/93 | 17.31-17.59 | 7,000 |
| The Seeds of Death 3 | Wednesday | 27/1/93 | 17.31-18.00 | 3,000 |
| The Seeds of Death 4 | Thursday | 28/1/93 | 17.30-17.59 | 3,000 |
| The Seeds of Death 5 | Friday | 29/1/93 | 17.30-17.59 | 13,000 |
| The Seeds of Death 6 | Monday | 1/2/93 | 17.31-18.00 | 8,000 |
| The War Games 1 | Tuesday | 2/2/93 | 17.31-17.59 | 10,000 |
| The War Games 2 | Wednesday | 3/2/93 | 17.31-17.59 | 34,000 |
| The War Games 3 | Thursday | 4/2/93 | 17.30-17.58 | 7,000 |
| The War Games 4 | Friday | 5/2/93 | 17.32-17.58 | 3,000 |
| The War Games 5 | Monday | 8/2/93 | 17.31-17.59 | 9,000 |
| The War Games 6 | Tuesday | 9/2/93 | 17.32-17.59 | 5,000 |
| The War Games 7 | Wednesday | 10/2/93 | 17.30-17.56 | 2,000 |
| The War Games 8 | Thursday | 11/2/93 | 17.31-17.59 | 8,000 |
| The War Games 9 | Friday | 12/2/93 | 17.30-17.59 | 16,000 |
| The War Games 10 | Monday | 15/2/93 | 17.32-18.00 | 39,000 |
| Spearhead from Space 1 | Tuesday | 16/2/93 | 17.32-17.59 | 17,000 |
| Spearhead from Space 2 | Wednesday | 17/2/93 | 17.31-17.59 | 14,000 |
| Spearhead from Space 3 | Thursday | 18/2/93 | 17.30-17.58 | 33,000 |
| Spearhead from Space 4 | Friday | 19/2/93 | 17.33-18.01 | 34,000 |
| Doctor Who & the Silurians 1 | Monday | 22/3/93 | 23.32-23.59 | 79,000 |
| Doctor Who & the Silurians 2 | Tuesday | 23/3/93 | 23.36-24.03 | 56,000 |
| Doctor Who & the Silurians 3 | Wednesday | 24/3/93 | 23.46-24.13 | 55,000 |
| Doctor Who & the Silurians 4 | Thursday | 25/3/93 | 23.32-24.00 | 46,000 |
| Doctor Who & the Silurians 5 | Friday | 26/3/93 | 23.31-23.58 | 47,000 |
| Doctor Who & the Silurians 6 | Monday | 29/3/93 | 23.32-24.00 | 43,000 |
| Doctor Who & the Silurians 7 | Tuesday | 30/3/93 | 23.36-24.02 | 70,000 |
| Terror of the Autons 1 | Wednesday | 31/3/93 | 23.39-24.07 | 66,000 |
| Terror of the Autons 2 | Thursday | 1/4/93 | 23.33-24.01 | 101,000 |
| Terror of the Autons 3 | Friday | 2/4/93 | 23.35-24.02 | 79,000 |
| Terror of the Autons 4 | Monday | 5/4/93 | 23.31-23.56 | 52,000 |
| The Claws of Axos 1 | Tuesday | 6/4/93 | 23.47-24.15 | 54,000 |
| The Claws of Axos 2 | Wednesday | 7/4/93 | 23.47-24.14 | 47,000 |
| The Claws of Axos 3 | Thursday | 8/4/93 | 23.35-24.03 | 94,000 |
| The Claws of Axos 4 | Friday | 9/4/93 | 23.34-24.03 | 69,000 |
| The Curse of Peladon 1 | Monday | 12/4/93 | 23.33-24.01 | 52,000 |
| The Curse of Peladon 2 | Tuesday | 13/4/93 | 23.39-24.07 | 60,000 |
| The Curse of Peladon 3 | Wednesday | 14/4/93 | 23.51-24.19 | 41,000 |
| The Curse of Peladon 4 | Thursday | 15/4/93 | 23.33-24.01 | 47,000 |
| The Sea Devils 1 | Friday | 16/4/93 | 23.34-24.02 | 57,000 |
| The Sea Devils 2 | Monday | 19/4/93 | 23.31-23.59 | 59,000 |
| The Sea Devils 3 | Tuesday | 20/4/93 | 23.37-24.05 | 13,000 |
| The Sea Devils 4 | Wednesday | 21/4/93 | 23.33-24.01 | 41,000 |
| The Sea Devils 5 | Thursday | 22/4/93 | 23.31-23.59 | 67,000 |
| The Sea Devils 6 | Friday | 23/4/93 | 23.31-24.00 | 65,000 |
| Carnival of Monsters 1 | Monday | 26/4/93 | 23.31-23.59 | 85,000 |
| Carnival of Monsters 2 | Tuesday | 27/4/93 | 23.37-24.05 | 18,000 |
| Carnival of Monsters 3 | Wednesday | 28/4/93 | 23.34-24.03 | 32,000 |
| Carnival of Monsters 4 | Thursday | 29/4/93 | 23.32-23.59 | 37,000 |
| Colony in Space 1 | Friday | 30/4/93 | 23.36-24.04 | 77,000 |
| Colony in Space 2 | Monday | 3/5/93 | 23.32-23.59 | 39,000 |
| Colony in Space 3 | Tuesday | 4/5/93 | 23.37-24.05 | 39,000 |
| Colony in Space 4 | Wednesday | 5/5/93 | 23.31-23.59 | 52,000 |
| Colony in Space 5 | Thursday | 6/5/93 | 23.31-24.00 | 67,000 |
| Colony in Space 6 | Friday | 7/5/93 | 23.30-23.59 | 7,000 |
| The Ambassadors of Death 1 | Monday | 10/5/93 | 23.34-24.02 | 68,000 |
| The Ambassadors of Death 2 | Tuesday | 11/5/93 | 23.35-24.04 | 16,000 |
| The Ambassadors of Death 3 | Wednesday | 12/5/93 | 23.36-24.04 | 36,000 |
| The Ambassadors of Death 4 | Thursday | 13/5/93 | 23.30-23.58 | 80,000 |
| The Ambassadors of Death 5 | Friday | 14/5/93 | 23.36-24.04 | 26,000 |
| The Ambassadors of Death 6 | Monday | 17/5/93 | 23.33-24.01 | 67,000 |
| The Ambassadors of Death 7 | Tuesday | 18/5/93 | 23.37-24.05 | 22,000 |
| Inferno 1 | Wednesday | 19/5/93 | 23.35-24.02 | 42,000 |
| Inferno 2 | Thursday | 20/5/93 | 23.31-23.57 | 36,000 |
| Inferno 3 | Friday | 21/5/93 | 23.35-24.03 | 44,000 |
| Inferno 4 | Monday | 24/5/93 | 23.33-24.01 | 58,000 |
| Inferno 5 | Tuesday | 25/5/93 | 23.35-24.03 | 46,000 |
| Inferno 6 | Wednesday | 26/5/93 | 23.36-24.03 | 51,000 |
| Inferno 7 | Thursday | 27/5/93 | 23.30-23.58 | 113,000 |
| The Three Doctors 1 | Friday | 28/5/93 | 23.39-24.07 | 74,000 |
| The Three Doctors 2 | Monday | 31/5/93 | 23.32-24.00 | 80,000 |
| The Three Doctors 3 | Tuesday | 1/6/93 | 23.37-24.05 | 42,000 |
| The Three Doctors 4 | Wednesday | 2/6/93 | 23.40-24.09 | 51,000 |
| The Mutants 1 | Thursday | 3/6/93 | 23.30-23.58 | 79,000 |
| The Mutants 2 | Friday | 4/6/93 | 23.39-24.07 | 71,000 |
| The Mutants 3 | Monday | 7/6/93 | 23.40-24.08 | 45,000 |
| The Mutants 4 | Tuesday | 8/6/93 | 23.47-24.15 | 63,000 |
| The Mutants 5 | Wednesday | 9/6/93 | 23.42-24.10 | 21,000 |
| The Mutants 6 | Thursday | 10/6/93 | 23.37-24.04 | 48,000 |
| The Mind of Evil 1 | Friday | 11/6/93 | 23.38-24.05 | 42,000 |
| The Mind of Evil 2 | Monday | 14/6/93 | 23.35-24.03 | 49,000 |
| The Mind of Evil 3 | Tuesday | 15/6/93 | 23.34-24.01 | 45,000, |
| The Mind of Evil 4 | Wednesday | 16/6/93 | 23.38-24.05 | 67,000 |
| The Mind of Evil 5 | Thursday | 17/6/93 | 23.30-23.59 | 46,000 |
| The Mind of Evil 6 | Friday | 18/6/93 | 23.38-24.06 | 35,000 |
| The Time Warrior 1 | Monday | 21/6/93 | 23.33-24.01 | 63,000 |
| The Time Warrior 2 | Tuesday | 22/6/93 | 23.38-24.06 | 58,000 |
| The Time Warrior 3 | Wednesday | 23/6/93 | 23.42-24.09 | 82,000 |
| The Time Warrior 4 | Thursday | 24/6/93 | 23.38-24.07 | 62,000 |
| The Time Monster 1 | Friday | 25/6/93 | 23.39-24.08 | 106,000 |
| The Time Monster 2 | Monday | 28/6/93 | 23.33-24.01 | 88,000 |
| The Time Monster 3 | Tuesday | 29/6/93 | 23.41-24.09 | 64,000 |
| The Time Monster 4 | Wednesday | 30/6/93 | 23.44-24.12 | 65,000 |
| The Time Monster 5 | Thursday | 1/7/93 | 23.39-24.07 | 52,000 |
| The Time Monster 6 | Friday | 2/7/93 | 23.44-24.13 | 74,000 |
| Invasion of the Dinosaurs 1 | Monday | 5/7/93 | 23.44-24.13 | 117,000 |
| Invasion of the Dinosaurs 2 | Tuesday | 6/7/93 | 23.53-24.22 | 85,000 |
| Invasion of the Dinosaurs 3 | Wednesday | 7/7/93 | 23.45-24.12 | 83,000 |
| Invasion of the Dinosaurs 4 | Thursday | 8/7/93 | 23.52-24.20 | 65,000 |
| Invasion of the Dinosaurs 5 | Friday | 9/7/93 | 24.09-24.37 | 100,000 |
| Invasion of the Dinosaurs 6 | Monday | 12/7/93 | 23.53-24.22 | 93,000 |
| The Green Death 1 | Tuesday | 13/7/93 | 23.44-24.13 | 54,000 |
| The Green Death 2 | Wednesday | 14/7/93 | 23.53-24.23 | 78,000 |
| The Green Death 3 | Thursday | 15/7/93 | 23.46-24.15 | 60,000 |
| The Green Death 4 | Friday | 16/7/93 | 23.55-24.24 | 38,000 |
| The Green Death 5 | Monday | 19/7/93 | 23.51-24.20 | 77,000 |
| The Green Death 6 | Tuesday | 20/7/93 | 23.39-24.09 | 73,000 |
| The Monster of Peladon 1 | Wednesday | 21/7/93 | 23.54-24.23 | 72,000 |
| The Monster of Peladon 2 | Thursday | 22/7/93 | 23.51-24.18 | 55,000 |
| The Monster of Peladon 3 | Friday | 23/7/93 | 23.50-24.19 | 75,000 |
| The Monster of Peladon 4 | Monday | 26/7/93 | 23.45-24.14 | 88,000 |
| The Monster of Peladon 5 | Tuesday | 27/7/93 | 23.54-24.22 | 33,000 |
| The Monster of Peladon 6 | Wednesday | 28/7/93 | 23.49-24.16 | 116,000 |
| The Daemons 1 | Thursday | 29/7/93 | 23.46-24.15 | 53,000 |
| The Daemons 2 | Friday | 30/7/93 | 23.49-24.16 | 75,000 |
| The Daemons 3 | Monday | 2/8/93 | 23.46-24.14 | 54,000 |
| The Daemons 4 | Tuesday | 3/8/93 | 23.47-24.15 | 44,000 |
| The Daemons 5 | Wednesday | 4/8/93 | 23.37-24.05 | 49,000 |
| Frontier in Space 1 | Thursday | 5/8/93 | 23.45-24.12 | 37,000 |
| Frontier in Space 2 | Friday | 6/8/93 | 23.46-24.14 | 76,000 |
| Frontier in Space 3 | Monday | 9/8/93 | 23.47-24.14 | 83,000 |
| Frontier in Space 4 | Tuesday | 10/8/93 | 23.38-24.05 | 13,000 |
| Frontier in Space 5 | Wednesday | 11/8/93 | 23.52-24.19 | 63,000 |
| Frontier in Space 6 | Thursday | 12/8/93 | 23.38-24.06 | 25,000 |
| Planet of the Spiders 1 | Friday | 13/8/93 | 23.50-24.18 | 32,000 |
| Planet of the Spiders 2 | Monday | 16/8/93 | 23.51-24.19 | 76,000 |
| Planet of the Spiders 3 | Tuesday | 17/8/93 | 23.38-24.07 | 61,000 |
| Planet of the Spiders 4 | Wednesday | 18/8/93 | 23.38-24.06 | 128,000 |
| Planet of the Spiders 5 | Thursday | 19/8/93 | 24.00-24.28 | 54,000 |
| Planet of the Spiders 6 | Friday | 20/8/93 | 23.45-24.14 | 87,000 |
| Robot 1 | Monday | 23/8/93 | 23.51-24.19 | 97,000 |
| Robot 2 | Tuesday | 24/8/93 | 23.53-24.22 | 75,000 |
| Robot 3 | Wednesday | 25/8/93 | 23.33-24.01 | 89,000 |
| Robot 4 | Thursday | 26/8/93 | 23.56-24.24 | 64,000 |
| The Ark in Space 1 | Friday | 27/8/93 | 23.51-24.19 | 71,000 |
| The Ark in Space 2 | Monday | 30/8/93 | 23.52-24.21 | 75,000 |
| The Ark in Space 3 | Tuesday | 31/8/93 | 23.46-24.13 | 70,000 |
| The Ark in Space 4 | Wednesday | 1/9/93 | 23.42-24.10 | 53,000 |
| The Sontaran Experiment 1 | Thursday | 2/9/93 | 23.49-24.17 | 73,000 |
| The Sontaran Experiment 2 | Friday | 3/9/93 | 23.55-24.24 | 34,000 |
| Revenge of the Cybermen 1 | Monday | 6/9/93 | 23.38-24.06 | 45,000 |
| Revenge of the Cybermen 2 | Tuesday | 7/9/93 | 23.52-24.20 | 82,000 |
| Revenge of the Cybermen 3 | Wednesday | 8/9/93 | 23.52-24.20 | 75,000 |
| Revenge of the Cybermen 4 | Thursday | 9/9/93 | 23.38-24.06 | 45,000 |
| Terror of the Zygons 1 | Friday | 10/9/93 | 23.49-24.15 | 58,000 |
| Terror of the Zygons 2 | Monday | 13/9/93 | 23.51-24.19 | 36,000 |
| Terror of the Zygons 3 | Tuesday | 14/9/93 | 23.38-24.06 | 28,000 |
| Terror of the Zygons 4 | Wednesday | 15/9/93 | 23.47-24.16 | 26,000 |
| Pyramids of Mars 1 | Thursday | 16/9/93 | 23.48-24.17 | 31,000 |
| Pyramids of Mars 2 | Friday | 17/9/93 | 23.36-24.04 | 25,000 |
| Pyramids of Mars 3 | Monday | 20/9/93 | 23.50-24.18 | 19,000 |
| Pyramids of Mars 4 | Tuesday | 21/9/93 | 23.45-24.14 | 19,000 |
| Planet of Evil 1 | Wednesday | 22/9/93 | 23.37-24.05 | 33,000 |
| Planet of Evil 2 | Thursday | 23/9/93 | 23.46-24.13 | 36,000 |
| Planet of Evil 3 | Friday | 24/9/93 | 24.01-24.28 | 45,000 |
| Planet of Evil 4 | Monday | 27/9/93 | 23.49-24.16 | 47,000 |
| The Brain of Morbius 1 | Tuesday | 28/9/93 | 23.38-24.07 | 19,000 |
| The Brain of Morbius 2 | Wednesday | 29/9/93 | 23.49-24.18 | 27,000 |
| The Brain of Morbius 3 | Thursday | 30/9/93 | 23.50-24.19 | 20,000 |
| The Brain of Morbius 4 | Friday | 1/10/93 | 23.52-24.20 | 33,000 |
| The Seeds of Doom 1 | Monday | 4/10/93 | 23.34-24.02 | 32,000 |
| The Seeds of Doom 2 | Tuesday | 5/10/93 | 23.53-24.21 | 55,000 |
| The Seeds of Doom 3 | Wednesday | 6/10/93 | 23.46-24.15 | 55,000 |
| The Seeds of Doom 4 | Thursday | 7/10/93 | 23.47-24.15 | 66,000 |
| The Seeds of Doom 5 | Friday | 8/10/93 | 23.50-24.19 | 36,000 |
| The Seeds of Doom 6 | Monday | 11/10/93 | 23.39-24.04 | 41,000 |
| The Masque of Mandragora 1 | Tuesday | 12/10/93 | 23.37-24.06 | 48,000 |
| The Masque of Mandragora 2 | Wednesday | 13/10/93 | 23.55-24.24 | 42,000 |
| The Masque of Mandragora 3 | Thursday | 14/10/93 | 23.50-24.18 | 69,000 |
| The Masque of Mandragora 4 | Friday | 15/10/93 | 24.12-24.41 | 49,000 |
| The Hand of Fear 1 | Monday | 18/10/93 | 23.55-24.24 | 37,000 |
| The Hand of Fear 2 | Tuesday | 19/10/93 | 23.51-24.19 | 56,000 |
| The Hand of Fear 3 | Wednesday | 20/10/93 | 23.54-24.22 | 65,000 |
| The Hand of Fear 4 | Thursday | 21/10/93 | 23.50-24.19 | 78,000 |
| The Deadly Assassin 1 | Friday | 22/10/93 | 23.38-24.03 | 77,000 |
| The Deadly Assassin 2 | Monday | 25/10/93 | 23.37-24.05 | 20,000 |
| The Deadly Assassin 3 | Tuesday | 26/10/93 | 23.40-24.08 | 39,000 |
| The Deadly Assassin 4 | Wednesday | 27/10/93 | 23.54-24.23 | 87,000 |
| The Daleks 1 | Thursday | 28/10/93 | 23.39-24.07 | 118,000 |
| The Daleks 2 | Friday | 29/10/93 | 23.53-24.21 | 33,000 |




## DOCTOR WHO - UK GOLD OMNIBUS RATINGS

| Story | Date | Time | Rating | Av: |
|---|---|---|---|---|
| The Gunfighters | 10/1/93 | 09.01-10.45 | 14,000 | |
| The War Machines | 17/1/93 | 09.02-10.44 | 4,000 | 5,250 |
| The Dominators | 24/1/93 | 09.00-11.09 | 33,000 | 11,400 |
| The Krotons | 31/1/93 | 09.02-10.38 | 23,000 | 9,500 |
| The Seeds of Death | 7/2/93 | 08.59-11.20 | 26,000 | 7,300 |
| The War Games (1) | 14/2/93 | 09.03-10.33 | 27,000 | |
| The War Games (2) | 21/2/93 | 08.58-11.28 | 27,000 | 13,300 |
| Spearhead from Space | 28/2/93 | 09.00-10.37 | 26,000 | 24,500 |
| Doctor Who & the Silurians | 7/3/93 | 09.01-11.34 | 16,000 | 56,500 |
| Terror of the Autons | 14/3/93 | 09.01-10.41 | 23,000 | 74,500 |
| The Claws of Axos | 21/3/93 | 08.58-11.28 | 27,000 | 66,000 |
| The Curse of Peladon | 18/4/93 | 09.02-10.50 | 23,000 | 50,000 |
| The Sea Devils | 25/4/93 | 09.01-11.44 | 50,000 | 50,300 |
| Carnival of Monsters | 2/5/93 | 09.05-10.54 | 50,000 | 43,000 |
| Colony in Space | 9/5/93 | 09.02-11.43 | 36,000 | 46,800 |
| The Ambassadors of Death (1) | 16/5/93 | 09.04-10.52 | 16,000 | |
| The Ambassadors of Death (2) | 23/5/93 | 09.04-10.25 | 35,000 | 43,500 |
| Inferno | 30/5/93 | 09.04-12.06 | 57,000 | 55,750 |
| The Three Doctors | 6/6/93 | 09.03-10.52 | 46,000 | 61,750 |
| The Mutants | 13/6/93 | 09.01-11.42 | 41,000 | 54,500 |
| The Mind of Evil | 20/6/93 | 09.04-11.42 | 44,000 | 47,300 |
| The Time Warrior | 27/6/93 | 09.00-10.48 | 12,000 | 66,250 |
| The Time Monster | 4/7/93 | 09.00-11.43 | 45,000 | 74,800 |
| Invasion of the Dinosaurs | 11/7/93 | 09.04-11.46 | 56,000 | 90,500 |
| The Green Death | 18/7/93 | 09.00-10.44 | 56,000 | 63,300 |
| | 25/7/93 | 09.00-10.51 | 12,000 | |
| The Monster of Peladon | 1/8/93 | 09.02-10.49 | 34,000 | 73,100 |
| The Daemons | 8/8/93 | 09.05-11.17 | 40,000 | 55,000 |
| Frontier in Space | 15/8/93 | 09.00-11.35 | 26,000 | 49,500 |
| Planet of the Spiders | 22/8/93 | 09.03-11.45 | 16,000 | 73,000 |
| Robot | 29/8/93 | 09.04-10.49 | 44,000 | 81,250 |
| The Ark in Space | 5/9/93 | 09.05-10.54 | 49,000 | 67,250 |
| The Sontaran Experiment | | | | 53,500 |
| Revenge of the Cybermen | 19/9/93 | 10.04-11.52 | 49,000 | 61,750 |
| Terror of the Zygons | 26/9/93 | 10.08-11.56 | 81,000 | 37,000 |
| Pyramids of Mars | 3/10/93 | 10.06-11.55 | 75,000 | 23,500 |
| Planet of Evil | 10/10/93 | 10.05-11.57 | 57,000 | 40,250 |
| The Brain of Morbius | 17/10/93 | 10.03-11.49 | 86,000 | 24,750 |
| The Seeds of Doom | 24/10/93 | 09.00-11.40 | 83,000 | 47,500 |
| The Masque of Mandragora | 31/10/93 | 10.02-11.51 | 47,000 | 52,000 |

Av: Average audience for the story when shone episodically.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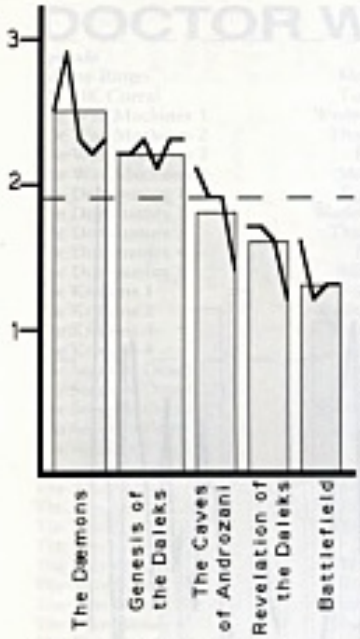
# DOCTOR WHO BBC2 RATINGS




Bar indicates story average

| Episode | Date | Time | Ratings | M | W | C | 4-9 | 10-15 | 16-24 | 25-34 | 35-44 | 45-54 | 55+ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| The Dæmons 1 | 20/11/92 | 19.15-39 | 2,517,000 | 43% | 34% | 21% | 13% | 7% | 9% | 19% | 19% | 8% | 21% |
| The Dæmons 2 | 27/11/92 | 19.17-41 | 2,960,000 | 40% | 36% | 22% | 16% | 6% | 7% | 18% | 15% | 11% | 25% |
| The Dæmons 3 | 4/12/92 | 19.17-41 | 2,354,000 | 44% | 34% | 21% | 12% | 9% | 12% | 17% | 17% | 11% | 22% |
| The Dæmons 4 | 11/12/92 | 19.14-39 | 2,187,000 | 44% | 35% | 20% | 13% | 7% | 10% | 17% | 16% | 9% | 25% |
| The Dæmons 5 | 18/12/92 | 19.15-38 | 2,341,000 | 42% | 36% | 21% | 13% | 8% | 10% | 14% | 18% | 9% | 26% |
| Genesis of the Daleks 1 | 8/1/93 | 19.17-41 | 2,243,000 | 46% | 36% | 18% | 10% | 7% | 17% | 16% | 16% | 11% | 21% |
| Genesis of the Daleks 2 | 15/1/93 | 19.19-43 | 2,282,000 | 47% | 31% | 20% | 12% | 8% | 12% | 18% | 16% | 10% | 22% |
| Genesis of the Daleks 3 | 22/1/93 | 19.16-39 | 2,327,000 | 46% | 33% | 20% | 11% | 8% | 12% | 18% | 17% | 9% | 22% |
| Genesis of the Daleks 4 | 29/1/93 | 19.17-40 | 2,122,000 | 41% | 36% | 22% | 13% | 8% | 10% | 19% | 16% | 11% | 20% |
| Genesis of the Daleks 5 | 5/2/93 | 19.18-41 | 2,281,000 | 43% | 34% | 22% | 14% | 7% | 11% | 17% | 18% | 12% | 18% |
| Genesis of the Daleks 6 | 12/2/93 | 19.14-38 | 2,302,000 | 44% | 34% | 20% | 12% | 8% | 9% | 18% | 19% | 10% | 23% |
| The Caves of Androzani 1 | 19/2/93 | 19.14-39 | 2,119,000 | 45% | 34% | 20% | 12% | 8% | 9% | 16% | 17% | 13% | 24% |
| The Caves of Androzani 2 | 26/2/93 | 19.16-41 | 1,886,000 | 43% | 33% | 23% | 13% | 10% | 6% | 17% | 16% | 10% | 27% |
| The Caves of Androzani 3 | 5/3/93 | 19.15-40 | 1,856,000 | 45% | 32% | 23% | 14% | 9% | 8% | 19% | 18% | 9% | 21% |
| The Caves of Androzani 4 | 12/3/93 | 19.18-43 | 1,429,000 | 46% | 34% | 19% | 14% | 4% | 7% | 16% | 18% | 10% | 29% |
| Revelation of the Daleks 1 | 19/3/93 | 19.18-42 | 1,710,000 | 45% | 35% | 19% | 12% | 7% | 12% | 20% | 18% | 10% | 19% |
| Revelation of the Daleks 2 | 26/3/93 | 19.17-40 | 1,752,000 | 47% | 32% | 20% | 13% | 8% | 10% | 21% | 18% | 9% | 21% |
| Revelation of the Daleks 3 | 1/4/93 | 19.16-41 | 1,653,000 | 45% | 33% | 21% | 11% | 9% | 12% | 18% | 20% | 13% | 15% |
| Revelation of the Daleks 4 | 9/4/93 | 19.16-41 | 1,186,000 | 50% | 35% | 14% | 6% | 7% | 15% | 15% | 14% | 14% | 26% |
| Battlefield 1 | 23/4/93 | 19.20-44 | 1,586,000 | 48% | 29% | 21% | 13% | 8% | 9% | 13% | 15% | 10% | 21% |
| Battlefield 2 | 30/4/93 | 19.10-35 | 1,205,000 | 52% | 30% | 17% | 11% | 7% | 8% | 18% | 14% | 9% | 32% |
| Battlefield 3 | 7/5/93 | 19.20-45 | 1,280,000 | 46% | 34% | 19% | 13% | 6% | 11% | 12% | 14% | 13% | 30% |
| Battlefield 4 | 14/5/93 | 19.21-45 | 1,218,000 | 49% | 32% | 19% | 11% | 7% | 12% | 14% | 17% | 13% | 25% |
| Average | | | **1,947,000** | **45%** | **34%** | **20%** | **13%** | **8%** | **10%** | **17%** | **17%** | **10%** | **23%** |

1993 proved to be a year of ups and downs for DOCTOR WHO in the ratings. The BBC2 repeats never broke through the three million barrier, performing notably worse than their 1992 equivalents, while the eighties Doctors saw their ratings slide week by week after a peak of curiosity for each first episode. Presumably this contributed to the restriction of this Winter's repeats (so far, at least) to the third and fourth Doctors, who performed, if not spectacularly, then consistently. That said, it would now be very difficult to find a Colin Baker repeat which wasn't out on video... The age group breakdowns provide some interesting information, showing the bleak and black *Revelation* to be unpopular with children, while *Battlefield* was, intriguingly, the most popular story with the over-55s. Another interesting observation is that men tended to stick with the repeats while women tended to drift away, particularly disliking the McCoy story — an indication that certain Doctors are more likely to 'keep the mums watching', perhaps?

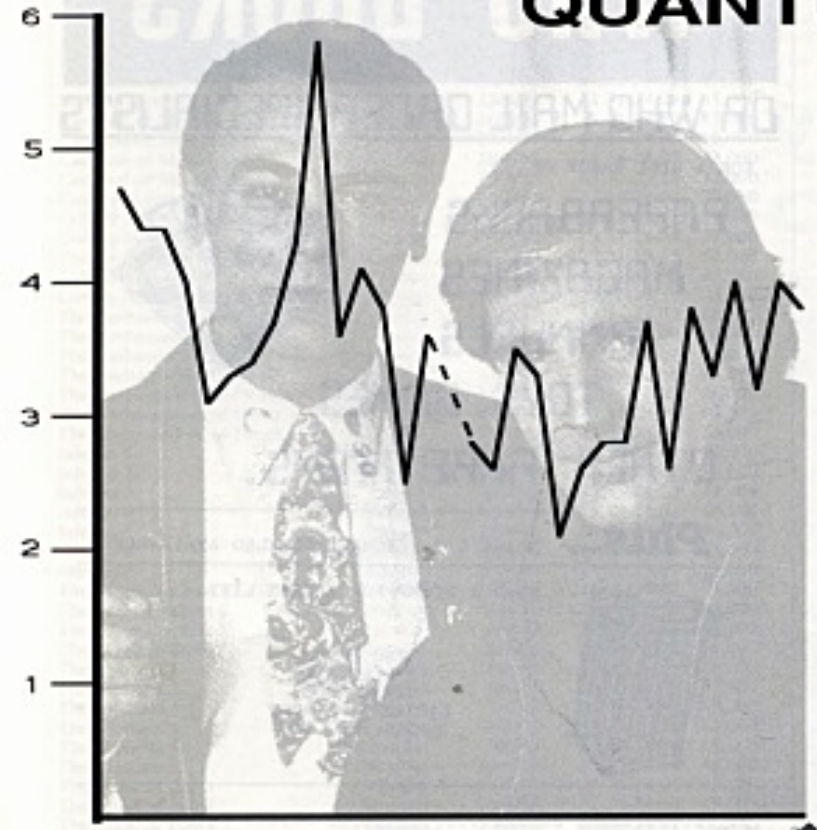
Over at UK Gold the year began disastrously, touching the lower limits of the audience assessment system (1000 viewers) on a couple of occasions, though as a cult show DOCTOR WHO's audience is likely to have been underestimated by the viewing panel, which as a system is notoriously unreliable at assessing audiences whose profile isn't congruent with the standard social groupings.

Things picked up after the move to a late night weekday slot (and the simultaneous arrival of colour and Jon Pertwee), while the omnibus audiences, previously much higher than those for the individual episodes, remained much as before. Intriguingly, the viewing pattern was to change radically after the arrival of Tom Baker's Doctor, with ratings for the weekday episodes sliding while those for the omnibuses rose to overtake them.

*The War Machines*, which barely rose above 7,000 viewers at any time, was easily the worst received serial shown on UK Gold; *The Time Monster* and *Invasion of the Dinosaurs* (helped, perhaps by Jurassic hysteria) were the most consistently popular. But to put it all in perspective — the highest rated WHO screening reached 128,000 viewers, roughly half the usual figure that Sky One's NEXT GENERATION screenings (ratings breakdown for TNG will accompany the STAR TREK poll results) between them...

**M = Men, W = Women, C = Children**

# QUANTUM LEAP RATINGS




| Quantum Leap Episode | Date | Time | Ratings |
|---|---|---|---|
| Private Dancer | 17/11/92 | 21.02-48 | 5,142,000 |
| Piano Man | 24/11/92 | 21.03-47 | 4,827,000 |
| Southern Comforts | 1/12/92 | 21.06-51 | 4,864,000 |
| Glitter Rock | 8/12/92 | 21.05-51 | 4,474,000 |
| A Hunting We Will Go | 15/12/92 | 21.02-48 | 3,534,000 |
| Last Dance Before an Execution | 22/12/92 | 21.05-50 | 3,668,000 |
| Heart of a Champion | 16/2/93 | 21.04-50 | 3,795,000 |
| Nuclear Family | 23/2/93 | 21.04-49 | 4,121,000 |
| Shock Theater | 2/3/93 | 21.02-48 | 4,710,000 |
| The Leap Back | 9/3/93 | 21.05-50 | 5,831,000 |
| Play Ball | 16/3/93 | 21.04-48 | 4,492,000 |
| Hurricane | 23/3/93 | 21.04-48 | 4,908,000 |
| Justice | 30/3/93 | 21.04-48 | 4,598,000 |
| Permanent Wave | 6/4/93 | 21.04-49 | 3,335,000 |
| The Wrong Stuff | 13/4/93 | 21.06-49 | 4,440,000 |
| Raped | 4/5/93 | —— | NO DATA |
| Dreams | 11/5/93 | 21.03-48 | 3,614,000 |
| A Single Drop of Rain | 18/5/93 | 21.04-48 | 3,394,000 |
| Unchained Melody | 1/6/93 | 21.03-47 | 4,369,000 |
| The Play's the Thing | 8/6/93 | 21.00-45 | 4,096,000 |
| Running for Honor | 15/6/93 | 21.03-48 | 2,926,000 |
| Temptation Eyes | 22/6/93 | 21.05-48 | 3,385,000 |
| The Last Gunfighter | 29/6/93 | 21.07-52 | 3,612,000 |
| A Song for the Soul | 6/7/93 | 21.02-47 | 3,595,000 |
| Ghost Ship | 13/7/93 | 21.03-48 | 4,554,000 |
| Roberto! | 20/7/93 | 21.05-49 | 3,405,000 |
| It's a Wonderful Leap | 27/7/93 | 21.03-48 | 4,594,000 |
| Moments to Live | 3/8/93 | 21.04-45 | 4,078,000 |
| The Curse of Ptah Hotep | 10/8/93 | 21.07-52 | 4,737,000 |
| Stand Up | 17/8/93 | 21.01-46 | 3,993,000 |
| A Leap for Lisa | 24/8/93 | 21.01-46 | 4,759,000 |
| Lee Harvey Oswald | 22/11/93 | | 4,620,000 |
| Average (ex. *Lee Harvey Oswald*) | | | 4,236,000 |

# BEHIND THE SCENES FOR THIRTY YEARS

## (Or: "Oh no, the Time Base Corrector's overcompensating...")

### Richard Molesworth describes copying the clips for the DOCTOR WHO documentary. A cushy job? You'd be surprised...

**SITTING** in a BBC Edit suite watching endless clips of DOCTOR WHO is not as exciting a way of passing a few hours as you might think. To my right, Steve Roberts is trying to repair a faulty Wave Form Monitor on the one-inch machine he is operating whilst to my left, Paul Vanezis is watching a monitor showing a clip from *The Face of Evil* episode one. Tom Baker threatens a frightened-looking Sevateem with a deadly Jelly Baby, and Paul tuts to himself as playback problems on the two-inch machine he is operating causes white flashes to appear on the picture, whilst the thundering sound of a fist impacting on a metal casing tells me that Steve is rapidly losing patience with his faulty monitor. I finish annotating the list that I'm compiling as we go along, of which clips we've transferred onto which tape, and take another armload of one-inch tapes back into the VT Press Area which is doubling up as our temporary-storeroom. I put the tapes to the side of the room that contains the material we have already transferred, and gaze over to the huge pile still waiting to be used. It is late on a Friday afternoon, and all that is keeping me going is the thought of the Chicken Tikka Balti that awaits at the Shapla Tandoori later that same evening.

My involvement with the documentary *Thirty Years in the TARDIS* came about after LATE SHOW Director, Kevin Davies, decided that it would be more economical to have the video transfers (of all the clips he wanted to use in the programme) done at BBC Pebble Mill. Under "Producer Choice", any BBC Programme or Production Department can resource any part of the production process from within or from outside the BBC, irrespective of where the programme is based.

This was fortunate, as an employee of BBC Pebble Mill in Birmingham, Paul Vanezis, was a keen follower of DOCTOR WHO — his involvement 'behind the scenes' has proven invaluable, not only by ensuring that material is returned to and kept by the BBC, but also by playing a key role in the A/V production of the majority of the UK's leading conventions, such as Nebula, Manopticon and Panopticon. I've known Paul for well over ten years and have collaborated with him on many projects, including the title sequences for the last four Panopticons.

Paul contacted Kevin, and it was agreed that BBC Pebble Mill would be responsible for transferring all material from videotape for use in the documentary. Paul's empathy with the subject matter was a key factor in this decision, as were the competitive rates offered by Pebble Mill. Assisting Paul with the task of video transfers was Steve Roberts, himself an integral part of the LATE SHOW team. Paul and myself have known Steve for a couple of years, and were indebted to him for his sterling behind-the-scenes work as part of the Audio Visual team at this year's Panopticon. Steve, as I'm sure many readers will know, was a member of the team responsible for the 'recolourisation' of many of the early Pertwee episodes, and was also one of the driving forces behind *Resistance is Useless*.

My original involvement with the project was just that of casual interest, until Paul contacted me with a list of clips that Kevin had asked for. He visited me on Saturday 23rd October, and gave me a copy of the details that he had been sent. Kevin had given him a list that included at least one clip from nearly every single story. The extracts had been selected by a number of people, including Ian Levine and Andrew Pixley, and the list had then been annotated by Andrew to give an indication of which episode the clip came from, and a timing of how far into the episode the sequence was.

Paul had booked a VT suite, (which was a multi-format area, with equipment capable of playing back two-inch, one-inch, Betacam and D3 tapes) in Pebble Mill for Friday 29th and Saturday 30th October to do the video transfers, and was presented with two rather acute problems.

Firstly, the list of clips was not nearly specific enough (at one point, it was asking for a clip from a story called "Malus". It's easy for fans to be able to spot the mistake, but such information confused the Acquisitions Librarians, and so had to be corrected). One or two clips were also judged to come from the wrong episode, and this had to be sorted out as a matter of urgency, to prevent incorrect episodes being ordered from London. More importantly, the actual timings of the clips (ie: how far into the episodes) were also completely wrong, some being more than 10 minutes out. It was essential that these timings were completely accurate if the transfer sessions were to go ahead as planned.

So, armed with the many BBC video releases, copies of UK Gold transmissions, VHS tape supplied by the BBC, and my own collection of fuzzy tenth generation episodes, I spent upwards of ten hours over the next few days going through old episodes of DOCTOR WHO providing accurate timings for all the clips that the LATE SHOW team had asked for. This was, however, limited to material that we would be transferring from videotape and so I restricted myself to clips taken from *Doctor Who and the Silurians* onwards.

After consultations with Paul and Steve, it was decided to also produce a list of alternative clips that might be used in the programme, as it was thought that many clips were not suitable for inclusion as 'stand alone' inserts — out of context with the rest of the episode/story, they just did not work. I then went away and drew up a list of another 100-or-so clips, using wherever possible episodes that the LATE SHOW team had already suggested. However, it was still not clear at this stage if the extracts that the LATE SHOW team had asked for were just loose suggestions, or whether they were specifically important for prepared inserts into the documentary. To this end, we had to ensure that every clip that they had asked for was transferred, plus all the clips that I had also suggested.

On the following day (24th October), Paul transferred the 90-minute studio recording spool for *Death to the Daleks*. This was on 2-inch 625-line videotape and the picture quality was perfect, although there were a few minor problems when Paul first played the tape. I had been invited along to watch the transfer, and was intrigued to see how many BBC personnel 'just happened' to wander into the VT suite to watch a piece of vintage DOCTOR WHO material. The material was to be used in the documentary to illustrate an interview with Elisabeth Sladen and was transferred onto a Betacam SP cassette, which was the format the documentary was to be edited on.

Also transferred on that Sunday were clips from *City of Death*, *The Armageddon Factor*, *Inferno* and *The Claws of Axos*. By this time I had started getting timings for certain clips (luckily, I had already worked out the timings for the above stories), and Paul had started ordering up material from London. This was to become the second major problem.

The difficulty was that the material, over 120 tapes, had to be sent to Birmingham from Windmill Road in London. This wasn't a problem in itself, as there was a daily delivery van that made the journey from London to Birmingham that could transport the tapes. However the way DOCTOR WHO is kept by the archives is very complicated.

The vast majority of William Hartnell and Patrick Troughton episodes are kept on either 16mm or 35mm black and white film. Some episodes do exist on video tape, due to repeats (*The Time Meddler* and the Pilot Episode, for example), but in the main, the transfer of material from these episodes was not our responsibility; neither was material from *Spearhead from Space*, as that is kept on 16mm colour film.

But from *Doctor Who & the Silurians* onwards, the BBC keep all the colour material on some format of videotape. Every episode from *Doctor Who and the Silurians* through to *The Five Doctors* was originally-recorded on 625-line two-inch colour videotape. Where the original colour recordings still exist, this is the format that they are kept on. However, as everyone knows, the BBC was rather careless with many of the Pertwee episodes... What remains is a collection of episodes on 625-line two-inch colour videotape, 625-line one-inch colour videotape, 525-line two-inch colour videotape, 525-line one-inch colour videotape, 625-line tapes converted from 525-line, 625-line D3 videotapes, recolourised D3 tapes, Betacam SP 625-line tapes, and 16mm film. There were only a couple of clips needed from the few remaining black and white Pertwee episodes, and as they were only kept on film we weren't able to transfer clips from these episodes.

From a logistical point of view, it was decided that D3 and Betacam SP formats of episodes would be ordered, in PAL whenever possible. Failing this, one-inch would be used, and failing this, we would go for the original two-inch material. This was to present problems in itself, as two-inch tapes are very big, heavy and cumbersome (about the size of a car wheel), and there was only a limited amount of space in the van that would bring them up from London. The same problems occurred with the Tom Baker and early Peter Davison episodes, which in the main only exist in PAL two-inch formats, and was as much of a problem. By the time we began the transfers, we had 57 two-inch tapes at Pebble Mill.

From *Warriors of the Deep* onwards, all episodes were kept on one-inch 625-line tapes. Although bigger than D3 or Betacam SP, they were not as cumbersome as two-inch tapes, and so we were able to order every episode that we needed from this point in the programme's history. BBC Pebble Mill already held the one-inch tapes for *The Awakening*, as Paul was attempting to repair them (the tape for part 1 is quite badly damaged).

Paul began ordering the material in batches over the week before the booking was due to start, with the material arriving from London the next day. He and I went through the list of tapes needed and 'prioritised' them, as we could only order up to a dozen tapes at a time.

Steve Roberts travelled up to Birmingham on the Friday, and the three of us arrived at Pebble Mill quite early, and started to examine the material that had already arrived. Checking through all the original two-inch tapes that had been transferred to Pebble Mill was extremely fascinating. For example, episodes five and six of *The Talons of Weng-Chiang* were labelled as *The Talons of Greel*, with the final word crossed out and Weng-Chiang hurriedly written on instead. *Pyramids of Mars* episode two was labelled as *The Martian Pyramid*, whilst the two-inch tape for *Frontier in Space* episode six was covered in labels from TV stations all over the world, including ABC in Australia, who had returned it in the early eighties.

Not all of the material that we had requested had been delivered, for a variety of reasons; for example,

other programmes were doing features on DOCTOR WHO and had ordered the episodes for their own use. Episodes from such stories as *Arc of Infinity*, *The Androids of Tara*, *The Invisible Enemy* and *The Visitation* didn't arrive, although the documentary makers would have the opportunity to take any clips they needed from these episodes at a later date. Other episodes released to us — episodes five and six of *The Green Death* for example — had to be sent straight back to Windmill Road without us having the chance to take clips from them because they were booked in to be remastered onto D3, and it was too late to cancel the bookings.

The work of transferring the clips began. Paul was working on all the material on two-inch videotape, whilst Steve worked with all the one-inch, Betacam, and D3 material. I co-ordinated them both, whilst keeping a running log of which clips were being copied onto D3 tapes. I had the easy job — I was sitting down.

D3 is a digital form of 625-line videotape in cassette form. As it is digital, the picture quality is as good as the source material, and there is no generation loss or deterioration in the quality. D3 has recently superseded one-inch as the transmission standard for the BBC, but the number of D3 machines available is still quite limited and so the LATE SHOW team had decided to edit the programme on Betacam SP, which is another form of videotape, again in cassette form. But this is not digital, so there is a small amount of generation loss each time material is copied, and pictures of broadcast quality cannot be achieved after more than four generations or so. Betacam machines are also more plentiful both inside and outside the BBC, and so editing time is much cheaper. Although we compiled the clips onto D3 tape, we then made two Betacam copies of each D3 tape, which would simplify the editing process (if a clip from one tape had to be followed by a clip from the same tape, for example; or if any form of mixing — as opposed to jump cuts — were to be used).

Two-inch machines are incredibly huge and sensitive pieces of equipment, and it takes a great deal of technical skill to operate them competently. The tape can take upwards of fifteen minutes to line up correctly before it can be played. To line up any sort of videotape, including two-inch, the beginning of the tape has to be played. On the start of the tape is a couple of minutes of colour bars, the signal from which is fed through a Wave Form Monitor and Vectorscope, which gives readings for each individual colour's signal. These signals have to be carefully aligned to pre-set standards in order for the tape to play back with proper colour outputs. (As a side note, I was astonished to find that Paul could identify the brand of two-inch tape he was playing, just by the smell it made when passed through the video heads of the machine).

Once lined up, the machine has a real time counter that can read the amount of time the tape has been wound through. This counter is not electronic, being more akin to the number counters of early home VCRs, and was the only way of determining exactly where you were in the tape. Unfortunately, you can't 'picture search' through two-inch tapes, and so accurate timings were essential to be able to locate the clips needed. Because of the speed at which two-inch tape spools it is very easy for them to snap or be damaged if used incorrectly or if the tension is wrong, and so it was very important that the amount of time two-inch material was actually in use on the machine was kept to an absolute minimum, to ensure that episodes of DOCTOR WHO were not damaged in any way. Fortunately, no mishap occurred, although a few of the tapes were in a very bad condition, and Paul had to monitor closely each episode on the machine as it was playing.

One of the hardest episodes to line up and play correctly was *The Deadly Assassin* episode four, which took four or five attempts before it would play to Paul's satisfaction. This was because the colour bars at the start of the tape bore no relation to the colour signal of the actual episode, causing much frustration. Another tape that caused problems was *The Face of Evil* episode one, which had originally been recorded on a machine with incorrect technical settings, causing the two-inch machine to over-compensate for a fault that wasn't actually there. This caused white streaks to appear over the picture, and there was nothing we could do to correct this. Other episodes seemingly had the same fault, including *The Invisible Enemy* episode one and *Horror of Fang Rock* episode one. These episodes were later played and checked on another two-inch machine at Windmill Road and the problem didn't re-appear, so it seems that they will be alright when their turn comes to be remastered onto D3.

In the meantime, Steve Roberts was transferring material from the one-inch tapes that we had, a task which was complicated by the afore-mentioned faulty wave form monitor on his machine which caused problems throughout the two day session. Because of the format, one-inch tapes are easier to line up than two-inch, and could be 'picture-searched' through to the desired tapes. Many of the one-inch tapes for the Colin Baker episodes were fascinating to watch, due to the ingenuity of whoever was responsible for adding the time clocks at the beginning of the episodes, most of which featured Colin's face superimposed over the clocks!

The transfer sessions generated a great deal of interest amongst the many technicians and people who were also in the VT area — at one point John Craven (of NEWSROUND fame) popped his head around the door out of curiosity (he was working on COUNTRY FILE at the time). Predictably, the clips that aroused the most interest from the VT chaps were those that featured Peri, with the transfers from *Planet of Fire* episode one proving the most popular...

A clip of Colin Baker on the exercise bike from episode nine of *The Trial of a Time Lord* was requested by the production team. The general consensus was that the music used for this scene was terrible, and so we ordered up both the transmitted episode and the longer, unsyphered 71 edit so we could transfer the clip without the music. Unfortunately, the 71 Edit didn't arrive in time for the transfer session, and so the clip was taken from the transmitted version... Steve was able to 'remove' the music from the soundtrack for the transfer of the clip as, luckily, the one-inch transmission tape still contained the unsyphered sound for the episode on track two. Hopefully this version will be used in the documentary.

Fortunately, all of the 'recolourised' Pertwee episodes exist on D3, which Steve started to transfer after all the one-inch tapes had been done. These tapes were used for clips from *Doctor Who and the Silurians*, *The Ambassadors of Death*, *Terror of the Autons* and *The Daemons*. The recolourised episode six of *The Time Monster* was also on D3, from which a clip was taken. When it came to clips from *The Sea Devils*, we elected to use the D3's that had been used for the repeat transmission of that story in 1992 — also in the archives was a D3 tape of episode 5 in the PAL 625-line format, which was not transmitted for technical reasons (the 525-line NTSC conversion being the version shown). As this was only needed for a brief clip, we used the 625-line tape as our source material.

Also transferred by us were odd clips from certain black & white episodes, such as *The Faceless Ones* episode three, the Pilot Episode and *The Tomb of the Cybermen*, all of which had either D3 or one-inch copies. We also had the D3 cassette of the recently located Dalek clips from *The Daleks' Masterplan* episode two, which was also copied onto the LATE SHOW's tapes.

It is hoped that these tapes will be archived for future programme makers to have access to, which will alleviate the need for the constant ordering and playing of old episodes, which in turn will hopefully reduce the risk of episodes being damaged in the future. Once we had finished, Steve went back to London on the following Sunday, taking the edited Betacam tapes with him, and Paul began the huge task of sending the material back to the BBC Archives, who were actually quite desperate for some of the material, such as *Warriors' Gate* and *The Horror of Fang Rock*, as the tapes had to be passed rather urgently to BBC Enterprises so that UK Gold could have copies in time for their DOCTOR WHO Weekend.

The two days of hard work were soon completed, with all the clips that we needed, from all the episodes that were sent, finally transferred, This amounted to over 70% of the material that was targeted, with over 30% of these clips being ones that I had suggested using — how many will turn up in the finished programme I don't know. A staggering 6 hours plus of material was transferred to D3 and Betacam in what amounted to a 12-hour editing session stretched over two days, and I think it is fair to say that without the involvement of Paul, Steve and myself, the LATE SHOW team would have had to have spent far more time and money locating and transferring the clips for the documentary. If nothing else, our work will have enabled them to have a wider selection of material for use than might otherwise have been the case. I hope the end result is something that does the programme to which it is devoted — DOCTOR WHO — justice.

My only regret is that we didn't get to transfer some of my personal favourite clips for the show, such as the brilliant TARDIS breaking down effect from *The Horns of Nimon* episode two, or the Doctor's scarf being cut in half from *The Androids of Tara* episode one, but I'm assured that the production team had ample opportunity to obtain all the material we were unable to transfer. One other clip that was never transferred was one that Steve, Paul and myself felt would be a great clip with which to close the programme — a monster striding towards camera, booming "The programme must continue..." Bet you don't know where that clip comes from?

But this was not the end of the story — due to editorial decisions very late in the day, the content of the documentary was under almost constant review, and I was put on standby to travel down to London for a couple of days, in case they needed someone with a good knowledge of the programme's history. However this eventuality never came about, and so my involvement with the programme was at an end — I can't wait to see the end result!

**Richard Molesworth**

*PS — "The Programme must continue" was said by a Nimon three minutes and four seconds into episode three of The Horns of Nimon.*

*Richard Molesworth, Steve Roberts and Paul Vanezis, with a few video tapes...*
*©Post Production Department, BBC Pebble Mill*

# Thirty Years In The TARDIS

**THE PRODUCTION** of this documentary could be said to accurately reflect the state of DOCTOR WHO in recent years. Kevin Davies had gone to the effort of recreating many classic scenes from the show's history and had produced arguably a masterpiece. But what happens... 'them upstairs' intervene and we get a hacked, some might say butchered, version of the documentary. Yet this 'hacked' version was brilliant, a lesson in how to produce a show about a show.

As I watched the documentary I found myself becoming more and more involved, joining in the dialogue and even adopting a Michael Wisher like rant for the classic "That power would put me up amongst the gods!" speech. At last we had 'guests' who were not at all embarrassed to admit to being fans of the series, and we had interviews with people who really "know the score" when it comes to making and defining DOCTOR WHO.

I refer of course to Barry Letts and Terrance Dicks. In particular Terrance whose definitions of monsters, Doctors, companions etc were spot on. If ever a DOCTOR WHO dictionary was to be written surely Terrance would be the best man for the job. Then perhaps we might get a definition of "a pleasant open face"! Barry Letts was especially articulate when he discussed the many dilemmas which face a television producer, and especially a producer of a programme like DOCTOR WHO, in that one can scare with imaginary monsters but cannot show policemen or tailor's dummies as ruthless killers.

Eric Saward's contributions were also of interest particularly concerning the violence portrayed in the show. As one of the chief 'perpetrators' of the supposedly infamous season 22 it was good to see that Eric has 'stuck to his guns' concerning the subject. Eric stated that whilst one should never dwell upon violence, one should show violence for what it is, and that if the Doctor is subjected to violence then the programme should show that it hurts. This was nicely contrasted with the 'views' of Mary Whitehouse who gave us her familiar tirade against *The Deadly Assassin*. I was five years old when season fourteen was broadcast and the likes of *The Deadly Assassin* certainly did not turn me into one of Mrs Whitehouse's gibbering bed-wetters. She expressed her grave concerns that at the end of each episode children were being left with powerful and disturbing images for a whole week. Well sorry Mary, but isn't that the whole point of a good cliffhanger - to ensure that the viewer *is* compelled to tune in the next week?

The documentary contained many clips from and about the programme and these were very well chosen. Who didn't thrill to see the mythical clip of the Daleks burning their way through the jungle? It was also good to see the infamous BLUE PETER design a monster competition (so they weren't the Krotons after all!) and the introduction to the TALKBACK piece concerning *Tomb*. I bet that Anthony Smyth isn't too pleased however to see his determined effort to debunk the show's Time Travel premise dragged from the archives. The Skyray ice lolly advert was bizarre and it was interesting to see the widescreen trailers for the Dalek films. The best clip of all however had to be the colour film of William Hartnell making a personal appearance at the Finningley Air Show in September 1965. The massed crowds spoke volumes about their affection and devotion towards the man who to them was truly a hero and who was irrefutably the Doctor. It is when watching film like this that one realises the true genius of the first Doctor.

It was nice to see that the programme did not suffer from the 'affectionate tribute' syndrome. By this I mean it was not a tongue-in-cheek piss take. This was what undermined *Resistance is Useless* with its 'hilarious' anorak. The LATE SHOW 'Archive' department which is responsible for this type of programme seems to suffer from a split personality. Sometimes we get a serious respectful documentary as with *Thirty Years In The TARDIS* and sometimes we get the aforementioned piss-takes. One only has to view the various 'themed' nights on BBC 2 to see the swings from one mood to another. Fortunately fans were involved from the start and thus at last DOCTOR WHO got a programme to rank alongside the WITHOUT WALES special on THE AVENGERS.

I'm sure that I've missed out as much as I've included in this review. Perhaps this is just as well as I wouldn't like to pre-empt the review of the full length version when it is released on video. As I hope I've indicated I thought the programme, even in the state it went out, was brilliant. There is something of a *Bladerunner* syndrome attached to the project as once again a brilliant director has his vision blunted by senior executives. The result is an excellent documentary with the prospect of the definitive 'Director's cut' to follow. Well done Kevin Davies and thank you very much. (10)

**Duncan Harvey**

# What was that awful...?

**WHERE** does one start in reviewing *Dimensions in Time*? By deciding, I suppose, as *what* you're going to review it. Spoof or story?

To review it as a serious, canonical piece of WHO would be unfair. To try and do a complete story in 14 minutes would be near impossible — only a cut down *Edge of Destruction*, the proverbial 'play in a lift' with the Doctor and his companions menaced by an unseen, unknown force could possibly work. A multi-Doctor epic, show-casing a dozen companions wouldn't have a hope.

If taken seriously, *Dimensions in Time* is an unparalleled disaster. Even it's internal logic is inconsistent, as we are led to believe that Ace has been transformed into the Doctor's earlier companions. But if that's the case, then how did she become both Nyssa and Peri at the same time? Where did Nyssa then go to (did she become Mike Yates & Bessie?) Where did Victoria come from if Ace (in the form of Romana II) was at that time the Rani's prisoner? And then there's the slight problem with the monsters — why so many of them behaved out of character. Why didn't Nyssa ask that Vanir for help? Why wasn't the Rani's experiment ruined anyway by the presence of several humans (the Vanir and the Dalek Trooper) in addition to her 'Albert Square specimen'. And, quite frankly, what was going on? If you were to write the Programme Guide summary of *Dimensions in Time* it would read something like "The Rani attempts to take over the universe by unexplained means which involve collecting a menagerie from across the universe. The Doctor stops her by unexplained means which involve building a lash-up of equipment, and hoists her on her own petard." Taken seriously, *Dimensions in Time* is the worst story ever made, without any doubt.

But, as I said, it shouldn't be taken seriously, however much certain production personnel might wish it to be part of the canon. It's a *Fix with Sontarans*-like bit of fun. But to produce a straight spoof at a time when the series is off the air would have been like a deliberate insult to fandom. The BBC were obviously aware of this, and have tried to avoid doing so. But the result is that *Dimensions in Time* falls between two stools — it's neither serious, nor particularly amusing.

David Rodan's script is something of an enigma. He is either an appalling author, or a very good one. The latter option arises out of the possibility that, knowing the Rani was to be the villain of the piece, he set out very successfully to pastiche the Pip and Jane style — the grandiose, scientifically implausible scheme, the overblown thesaurus-laden dialogue ("Pickled in time." Now there's a line which will live in WHO history), the sheer ludicrousness of it all. I'll plump for the latter — this was too Pip and Jane to be a coincidence.

Among the EASTENDERS guests, only Mike Reid made his mark, being one of the *(Continued over...)*

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*(Continued...)* few people to get into the spirit of the thing (or rather, the spirit it would have best worked in) with his *almost* OTT delivery of his line. While amongst the WHO cast, few had the chance to really make an impression, with only the choice of actress making it clear who most of the companions were (Nicola Bryant and Sarah Sutton in particular had little chance to show that they were Peri and Nyssa, not just Sarah and Nicola in curious clothes). Bonnie Langford however was surprisingly acceptable, showing perhaps how Mel might have developed had she been handled differently, while poor Debbie Watling has unfortunately won herself the same sort of immortality that Paul ("No, not the mind probe.") Jerricho enjoys with her performance. As for the Doctors, Peter Davison made easily the most impression, showing the sort of force his Doctor displayed only rarely during his time on the show. Colin Baker performed well, while the others were unfortunately more variable. Kate O'Mara overplayed things to exactly the right level, but the acting honours must go to poor old Sam West, who acted his heart out as if this were the sort of prestige work he's more used to. Good on you, Sam — thanks for trying.

The 3D effects proved distracting. Not in themselves, aside from Tom Baker's little speech to camera, but in the dizzying camerawork used to show them off. The problem with 3D remains, despite the advance this technique represents, that the resultant depth can be no more than the size of the picture, and that no technique can change the cameras viewpoint as the viewer moves his or her head, so as to allow parallax effects — as important a part of 3D vision as actual stereoscopic sight. 3D TV still provides few tangible benefits.

The odd thing is though that I can already see *Dimensions in Time* becoming a fan favourite, simply because of its *Rocky Horror*-like potential for audience participation. Indeed, some *Rocky* lines can be transplanted direct ("You're going on a long journey" says the Rani. "How long?" scream the audience. "A very long journey...", replies the Rani.), while other comments come to mind as one watches (I half expected to hear Kate O'Mara comment "Typical. You think you've got the ball in the basket and then it bounces off the rim" as the heads flew out of the black hole). Take my word for it, this is going to prove a delight for post-pub viewing in years to come.

But it's also done DOCTOR WHO a lot of harm. Not really in itself, but thanks to the BBC's publicity department. This section has been responsible for some of the BBC's worst own goals in recent years, thanks to its habit of overhyping programmes without mercy. Neither ELDORADO nor A YEAR IN PROVENCE would have been such massive disasters had their problems not been played out in a pitiless spotlight, and by giving *Dimensions in Time* such massive promotion, they've done it again. As a twelve minute spoof it would have been acceptable. As the centrepiece of a widely publicised anniversary celebration, it will have reinforced disastrously the public image of DOCTOR WHO as a ludicrous, silly piece of tat. And that's unforgiveable.

I suppose I should now give *Dimensions in Time* a rating. But I'm not that cruel.

**Diane McGinn**

# PLANET OF EVIL

**BBC V5181**
**December 27th - £10.99**

**AFTER** a distinct lack of Tom Baker video releases last year, despite the fact that he's easily the most identifiable symbol of the programme after the TARDIS and the Daleks, it's good to see Beeb Video once again trawling this rich deep sea for treasure. By the mid 70's DOCTOR WHO had begun to look like the trip of a lifetime thanks to the care and attention lavished on it, and even a less remembered tale like *Planet of Evil* abounds with class. More significantly, this story, more than any other, really marks the start of the Hinchcliffe/Holmes romantic odyssey. Freed from the confines of the Earth-based format, the Doctor was once again to become a citizen of the universe as he trailed through the production team's homages to great works of literature, art and genre influences that, while simply called 'the Hinchcliffe era' or the programme's 'gothic period', really deserves a more elegant label.

*Planet of Evil* (a brilliantly perverse title as it turns out not to be an evil planet per se) is infused with reworked classic ideas — there's a strong *Jekyll And Hyde* vibe as Sorenson gradually becomes more and more affected by his transformations, while the small community trapped in a dangerous place with an unseen menace around any corner is one of the best scenarios for tension and drama. Make no mistake, because this is drama, it's one of those DOCTOR WHO's that people who don't like DOCTOR WHO will also enjoy. There's a third element within the story which has been much overstated — the *Forbidden Planet* one, a memory aroused as much by the Morestrans' spacesuits which are somewhat similar and the basic concept of a trapped space-ship as by the invisible monster, connected to the primordial depths of a scientist's mind. Thankfully though, there's no sign of Robby the Robot here.

*Planet* solidifies the solo Doctor/Sarah dynamic team which has a hard act to follow after the cracking sparring that the involvement of Harry Sullivan lent them. In the duo, Sarah becomes less nervous about travelling and has a greater instinctive trust in the Doctor, despite his odd behaviour. You notice too how real Sarah becomes — here, trudging around the jungle Lis Sladen's acting never lets up and you're totally convinced. Tom, meanwhile, is in one of his moods — a bit like *Robots of Death* and, in particular, *Seeds of Doom* — he seems brooding and, at times, callously aloof, yet has that carousing urgency that wins him the trust of Vishinsky at the vital moment, presenting the most 'alien' Doctor ever and, strangely, this very quality caught the imagination of a whole new audience for the programme.

Like all the best WHO, this is a story for everyone. Adults can enjoy Louis Marks' strong dialogue and debate the moral implications of the situation; younger viewers can cower at the thought of an invisible menace (the sort of monster that's generally more horrific than an obvious man-in-a-rubber-suit). Certainly, there's a lot of menace lurking and the sight of those husks, totally deteriorated bodies, is enough to put you off your pizza. Recalling the programmes' original screening I remember thinking that those husks could easily come back to life and attack the other crewmembers in that ashen state. Which just goes to show how DOCTOR WHO often entranced but rarely scared me — I could always go one better in my own mind! David Maloney's direction makes optimal use of the cramped spaceship set (the ship itself bearing more than a passing resemblance to the Thal

# DRAGONFIRE

**BBCV 5180 - December 27th - £10.99**

**IT IS** widely accepted that Season Twenty-Four of DOCTOR WHO was pretty dreadful and, for the most part, un-watchable. *Time and the Rani*, *Paradise Towers* and *Delta and the Bannermen* were all extremely poor, and it's rare for any other stories to win the title of 'worst ever made'. Then along came *Dragonfire*, the season finale.

*Dragonfire*'s plot is relatively simple and that is definitely no bad thing (the delights of GHOST LIGHT were still two years distant). A casual viewer could easily tune in and pick up what was going on. All the characters' motivations are clearly defined; from Kane's base desire for revenge to Belaz's wish to escape from his control. To keep things interesting however there are several twists to the basic plot. The dragon is revealed to be the key to Kane's prison and the colony turns out to be something quite different at the end. Ian Briggs' first script attempts nothing daring but just sets out to try to entertain by telling a coherent story and, as such, it succeeds. It also centres all the action on an ice planet, something which is usually notoriously difficult to realize on television, especially with a small budget.

To give the impression of extreme cold there is plenty of fake snow and hanging icicles adorning the sets, although it would have been impossible to give freezing breath to the characters when they spoke. The slippery nature of the underfoot conditions is also glossed over by the cast, with the exception of Sylvester McCoy, who compensates for the rest of the cast by overacting with glee. It is apparent that at this stage Sylvester was just beginning to find his feet in the part. His performance is considerably more restrained than in the previous three stories. There is still no sign of the omnipotent Doctor of seasons twenty-five and six, but there is also a toning down of the humour previously derived from his character. In fact there are only a couple of occasions where this tendency slips out. And his ability to talk an opponent to death rears it's head for the first time here — something he would repeat in several stories that were to follow.

Surprisingly, after watching this story again, I found Sophie Aldred's debut as Ace to be extremely irritating and the character quite obnoxious. Her constant yells of 'Mega, Brill, Ace and Wicked!' quickly begin to grate and it makes you wonder how the production team came to the verdict that a streetwise sixteen-year old would go around saying any of these things. On the other hand, the scene where she rejects Kane's offer with the coin is well played and shows signs of the improvements that were to come. On a side note it is interesting to look at this version of Ace and compare it to the Ace now being served up in The New Adventures. If you can spot any similarities between them, it would be interesting to know what they are.

Anyway, back to the rest of the cast. Edward Peel gives a sterling performance as Kane. For a man who can only live in sub-zero temperatures, he portrays the character with a perfect icy malice. Tony Selby's Glitz is the same as before, a humanoid version of a Ferengi who is only interested in making a quick profit even if it means selling his own crew for seventeen crowns each. Basically, if you liked him in *Trial*, you'll like him in this. The only other character to be given any background is Patricia Quinn's Belaz. She gives a convincing turn as a woman who is fed up with her way of life and who bitterly regrets a choice she made in her youth. Her decision to team up with the wooden Kracauer never looks likely to succeed however.

The rest of the cast perform adequately, with the exception of the pointless female customer and her nauseatingly cute child, Stellar. They have nothing to do with the plot and only serve to hinder the story

vessel in *Planet of the Daleks*) and effective use is made of an excellent jungle exterior shot on location at Ealing and expertly designed by Roger Murray-Leach. Visual effects are lavish and the sequences with the oculoid tracker, superbly executed without trace of string or camera, are worthy of particular note.

The script proves a gift to the last and the 'cottage under siege' scenario meant lots of tense arguments and the obligatory 'the Doctor must be to blame — let's execute him' cliff-hanger. Prentis Hancock, himself another reminder of *Planet of the Daleks*, always looks annoyed with someone, and Salamar is a good study in the problems of command. In the end, he can't cope with the situation as well as his elder, Vishinsky, played with believable experience by Ewen Solon, last seen back in *The Savages*, as was Frederick Jaeger who here gives his best WHO performance as Sorenson — at first he seems just another barmy scientist with a European accent, but then actor, script and director unravel Sorenson's increasingly desperate plight so well. This is really at the centre of what *Planet* is all about, as the Doctor's magnificent speech points out (in a scene that stayed with me, before the video era and long after the rest of the story had faded into memory oblivion) — Sorenson pays the ultimate price for a scientist's curiosity, this itself harking back to the Doctor's own sacrifice in *Planet of the Spiders*. An effective scene displaying this dilemma shows Sorenson facing his mirror, as his eyes glow red and he claws at his face almost willing himself back to normal. It's also a neat mutation of the old adage about being able to look yourself in the mirror.

There's a near STAR TREK feel to the script, albeit on a darker and more subtle level. The Planet is, in the end, simply trying to defend itself; there's no taking over the universe here. And can you blame Sorenson for wanting to find a way to save his dying planet? In a way this was an early sort of 'green' analogy, and that's one of the reasons why *Planet* stands up so well today (nothing seems dated — there aren't even any flares to be seen).

©BBC Video

If there are any faults, they lie in some unexplained areas; in particular why Sorenson didn't become dehydrated first but just slowly turns into an anti-matter creature. Another thing that's always puzzled me is why, when the Doctor goes into the anti-matter universe (after another effective freeze-frame cliff-hanger) he didn't become a silhouette and the creature become fully visible. Of course I've since developed the theory that the monster didn't look good enough in reality, and given the photographs of the creature this might be close to the truth. The other glaring fault is Tom obviously waiting to be attacked in part four as Sorenson struggles with his restraints — oh, and look out for the camera in the jungle!

But, in the main, *Planet of Evil* is full of memorable moments, from the sight of the corpses, the 'attacks' of the anti-matter creature (what a fab noise it makes too), Sorenson's gradual deterioration, the near ejection of the Doctor and Sarah into space (it kept me on tenterhooks for seven days!), and the ingenious way the Doctor solves the situation. A near perfect story in a near perfect season, and a near perfect video release! (9)

**Joanne Ratcliffe**

with forced humour. The scene with the milkshakes springs readily to mind. And then, of course, there is Bonnie. I've tried and tried to think of something nice and constructive to say in her favour and to break the mould, but I have to admit to failure. Her position in the DWB poll is wholly justified. In the course of three episodes, she screams shrilly, gets called 'Doughnut!' by Ace and manages to trip up over her own feet and headbutt a metal staircase. In her favour though, she does leave at the end! Her decision to stay with Glitz is rather odd, as is the dialogue between her and the Doctor at the end. If it was supposed to explain how she joined the Doctor after *Trial*, it fails and just comes over as a bit of a mess.

Chris Clough's direction is okay. There's nothing particularly special and only one real cock-up at the end of episode one. The whole point of the Doctor's cliffhanging experience was to get to the walkway below. Unfortunately, unless you study the long shot of the Doctor hanging by his brolly, you'll miss the walkway. It's very well hidden and to make matters worse, it's missing from the overhead shot completely. And while we're on the subject, just how did Glitz and the Doctor get down from the cliff-face with just the Doctor's umbrella to help them. When Glitz goes to help the Doc, the action cuts away and then returns to show them at the bottom of the cliff. Did they both float down, or am I missing the point?

As I've already pointed out, the problems of portraying an ice planet on TV are many, but that aside the sets are quite good. Kane's control centre and freezer rooms are spacious and well realised, while at the other end of the scale the supposedly stunning Singing Trees and Ice Gardens are rather basic and tacky. The bar provides a backdrop of weird and different aliens, although it's not a patch on Quark's bar on D59. It does seem to be run by a robot however, for when the barman is shot by the mercenaries, he wobbles backwards with less movement than a Gerry Anderson puppet. It's also annoying that the mercenaries fail to notice the little brat hiding under the table and that they also failed to kill her mother (who manages to evade the rounding up of the customers as well). The said mercenaries do manage to gather the rest of the inhabitants of Ice World and ferry them to Glitz's ship, the Nosferatu, where they all merrily climb aboard (mercenaries included) and fly off into the sunset until Kane blows them all up — including his army, which he has spent ages building. This does seem to be a strange thing to do, but then Kane is a strange man. He has a statue constructed of his beloved Xana and he then claims that it is so life like that she lives again. Well, I don't know about you, but if she looked like the statue then there was something wrong with Kane's eyesight or taste in women. Of course, the sculptor could just be having a bad day and maybe that was why Kane killed him.

The model work is better on the Nosferatu and the Ice World 'starship' and there is only the minimum of shaking as the ships take off. The melting head is an excellent effect and is only disappointing in that it is on too briefly, although the complete footage shows that things did get exceedingly gruesome rather quickly. On the monster front, we are presented with the Bio-Mechanoid (the dragon that everyone is hunting), a creation obviously inspired by the creatures in the *Alien* trilogy. It is well realised and is a definite improvement over some of the Doctor's other rubber suited foes. There is also another *Alien* inspired sequence in the story, as the Bio-Mechanoid is hunted by two troops carrying large blasters and a motion tracking device.

The incidental music by Dominic Glynn is good, with some sections quite noteworthy, particularly whenever the camera tracks across the planet Svartos, and when Glitz's theme from *Trial* is included in some of his scenes.

*Dragonfire* is yet another turning point in DOCTOR WHO's history. It is the story that finally gets the McCoy era started and shows the first signs that things were going to get better. Both the leading actor and production team were discovering what they wanted to do and this story began paving the way for the developments that would occur over the next two years. Unfortunately, as *Dragonfire* appears in season twenty-four it has been unfairly saddled with the tag that everything in that season was crap and not worth bothering with. The fact that in the DWB poll, *Dragonfire* finished in 145th position bears witness to this, and how this story finished behind *The Mutants* and *The Time Monster*, two of the all time turkeys, I just don't know. So hopefully with the release of this story on video, a re-evaluation will take place as people realize that it wasn't all that bad after all. It has its faults but it is definitely worthy of a...(7)

**Mark Eldridge**

# There's No Kind Of Atmosphere...

DOES ANYONE remember my review of the RED DWARF book Primordial Soup in DWB114? I made a comment about how a comedy series shouldn't end by giving the audience a major bout of depression. Hmmm... This might be a good point to warn overseas readers or anyone else who hasn't seen the sixth series of RED DWARF, for that matter, that they'd better stop reading now if they don't want any surprises spoiled. Someone wrote in and complained the last time I did a "review" like this!

Before going any further with this article, I think I ought to establish my credentials for passing comment on the latest six episodes of RED DWARF. I have been watching the show since *The End*, and have found myself — against my better judgement, I should add — becoming a fan (in the true sense of the word) of the series. I say "against my better judgement", as I am very fickle as to which television programmes I give my allegiances to, and I was determined to remain as impartial as possible with RED DWARF. The show deserves that much, at least.

What it doesn't need is the sort of viewer who gets annoyed when basic continuity mistakes crop up, who mourns the passing of the original title sequence. The sort of viewer who displays what Craig Charles describes as the "*City Limits* mentality" — swearing blind that the early days of the show were the best, even though (or rather because) only a handful of people were watching. The ideal RED DWARF viewer won't display this sort of "elitist" mentality, or at the very least, won't dwell on events that have happened in the series' long history. Instead they will sit down contentedly for half an hour each week, watch the programme, and hopefully laugh at the jokes. They will then go away, having enjoyed a damn fine comedy series, and get on with the rest of their lives without giving the programme too much thought (beyond buying a T-shirt — still an essential fashion accessory).

Unfortunately, I am not that sort of person. I'm one of those sad characters who likes to think that he really cares about the programme, and finds it of sufficient quality to re-watch many times — something I would imagine the majority of RED DWARF's 6-million viewers would never dream of. Of course, there will be a hard-core few who do enjoy re-watching the show — the video sales of the first season of RED DWARF prove that there is now a "cult" following of rather more than a few thousands to the programme. It is towards this "cult" that I am addressing this article (and, judging from the sort of response Daniel O'Mahony got for his RED DWARF piece, I'm sure that many RED DWARF viewers read DWB).

Now I'll be the first to admit that I was slightly biased about the sixth season beforehand, having had a chance to watch one of the episodes, *Gunmen of the Apocalypse*, being rehearsed and recorded, and also having a good idea of the contents of the scripts of all the other episodes (it's amazing what is left just lying around in a Production Office!). It just goes to show that you can't judge the success of a show from the quality of the writing, or the strengths of the lead actors. In short, I found Red Dwarf VI to be a disappointment in several areas.

Let's not beat around the bush with some early, anorak-type, criticisms. In *Legion*, Lister has his appendix removed. This demonstrates a remarkable anatomical feat — presumably he has grown a second one, after the first appendix was taken out whilst he was dating Lise Yates (*Thanks for the Memory*). Or perhaps this proves that seasons one and two were set in a parallel universe to the later ones' theory. Also annoying was the Cat's newly-found nasal prowess — imagine how useful this skill could have proven to be in earlier adventures — tracking the original Polymorph for example. Although it's nice to see the writers attempting to make the character of the Cat a meatier part, the attempt to surgically graft new facets to the Cat's character left some pretty ugly scars. Worse still, in *Rimmerworld* we learn that Rimmer's hologram can produce DNA! Even allowing for the fact he now has a Hard Light Drive, this would seem at odds with the episode DNA, where Rimmer and the Cat patiently search Rimmer's comb for a strand of DNA (in the form of dandruff) amongst the strands of hair, in an attempt to bring him back to life (or something...)

Mention of Rimmer's Hard Light Drive brings me round to one of the major successes of this season — giving Rimmer a physical presence. It amazes me that it took the writers six whole seasons to come up with this handy plot device. The scope for future scripts involving Rimmer is not now limited to showing what an obnoxious git he is. Instead, he can be treated by the writers as a 'normal' character, if they so choose. However, once Arnold J. is blessed with a body, the whole incident is neatly glossed over (apart from Kryten "putting the puncture repair kit on standby", where it still is, as I assume both 'Inflatable Ingrid' and 'Rachel' are still on Red Dwarf). *Bodyswap* in the third series dealt pretty neatly with how Rimmer would react once he had a body he could call his own, without running the full itinerary of gags related to the subject. The potential to milk the humorous aspects of Rimmer having the ability to touch and taste was sorely wasted, leaving him having to suffer a few whacks on the head in *Legion* as the only real attempt to show this radical change in his character. Apart from this (and the 'boxing gloves' gag), you wouldn't really think that having a body was that important to Rimmer after all. Remember in the first dozen episodes or so, when there was a running gag about Rimmer constantly hoping that the crew of Red Dwarf would encounter a species of highly developed aliens, who would give him his body back? The gag was funny because in those days Red Dwarf was "alone in a Godless Universe" where the thought of aliens was silly enough, let alone ones who can give bodies to holograms... Then we meet Legion! But I am jumping the gun here — let's start at the beginning, with *Psirens*.

*Psirens* starts with the now-obligatory 'new' title sequence. Again, we have a sequence that is a jumble of jump cuts of scenes from all six episodes. Whilst making better use of special effects shots than previous efforts, it was weakened by clips whose inclusion was mystifying — Lister and the Gelf Bride, the banquet sequence from Legion, and (worst of all in my view) the shot of Duane Dibbley; neatly spoiling the surprise and impact of this character's return.

Opportunities were sorely wasted in *Psirens*, when a great deal more could be made of the crews loss of both memory and Red Dwarf itself. Instead, we are given five minutes of a rushed concept. We have to assume that the Cat spent the intervening 200 years between seasons in suspended animation, as we never see him revived (as we do Lister), or suffering from any sort of memory loss, or hair explosion. One can only imagine the Cat's reaction on awakening, and finding that his hair and nails had grown out of control... Personally, I can just visualise him coming out of his booth with hairnet, facepack, and silk pyjamas!

Having read my copy of *Primordial Soup*, I was looking forward to what read as a highly amusing episode. Perhaps having too much fore-knowledge of this story worked against the script, as much of the humour derives from the surprise factor. The Psirens themselves looked amazingly tacky and unreal, and their penchant for sucking out brains was never fully rationalised — instead it was just semiotic shorthand for "Nasty-Bad-Guys-Who-Deserve-To-Be-Wiped-Out". Their oh-so-predictable knack of transforming themselves into beautiful, sexy nubile females has been used too many times as a plot device in RED DWARF (see *Polymorph's* Genny, and Camille 'her'self) and is starting to smack of overkill. Still it was nice to see Kochanski — well, sort of — after so long. Another continuity botch up follows though — in *The Last Day* we're told that Kryten was created by a chap with the unlikely name of Jim Reaper (also played by Robert Llewellyn) from DivaDroid International. Now we're presented with Professor Mamet (played by the highly effective Jenny Agutter)... By the way, did anyone else pick up on the tomato ketchup gag first time round in the scene where the astro meets the Psiren? No, me neither...

It is in this first story that we are presented with the major change of the programme. The idea of a whole series of RED DWARF being set away from the "Great Rouge One" was refreshing enough in its concept to give this season more of an edge than its recent counterparts. This development was not altogether unexpected, with several stories over the last couple of years being set away from Red Dwarf completely — season five utilised Starbug to a far greater degree than the Dwarf itself, leading many fans to jokingly speculate that RED DWARF VI would not feature Red Dwarf at all. How right they were! For novelty value alone the concept worked; although the Starbug sets did become a bit monotonous towards the end of the series. The fact that Holly's presence wasn't really needed or missed leads me to suspect that Hattie Hayridge's departure from the show may be pretty well permanent, but RED DWARF without Red Dwarf is a bit like STAR TREK without the Enterprise, BLAKE'S 7 without the Liberator or DOCTOR WHO without the TARDIS. I can only hope for a speedy return to RED DWARF in the future.

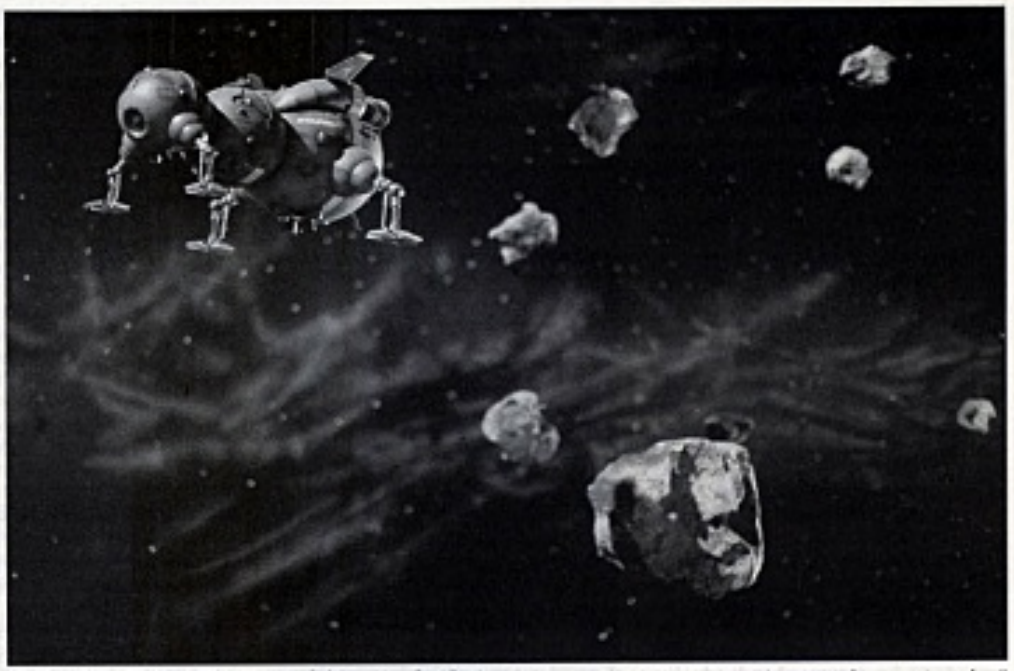
*Legion* was my personal favourite from the season. It boasted a pretty neat plot, some smashing special effects (the ball that envelopes Starbug for example), and some pretty good comedy. And comedy is something that was in pretty short supply again this year. The gap between good comedy and bad comedy is very narrow, and many series veer wildly along it. Defining good comedy is usually a very personal experience, but a good place for me to personally start in future will be the banqueting scenes with the anti-gravity chopsticks — it's just a shame that their battery operated motors whirred so much. Okay, so it didn't take much to work out exactly who Legion was, but what do you expect from a half-hour episode? Characterisation was pretty good in this story, with the crew actually acting like a crew, and not a bunch of rejects from a Young Ones audition. The dialogue was humorous without being outrageous, and some of Kryten's lines (especially when dining at Legion's table) could have tripped straight off the pen of Douglas Adams.

*Gunmen of the Apocalypse* ranks as one of the better episodes of the series, although this is not to say that it was perfect — the scenes (particularly the interiors) shot at the Laredo Western Club looked strangely clinical and unatmospheric, and some of

the plot versus comedy situations got extremely ropey — I'm thinking mainly of the rationalisation of the scenario where the Rogue Simulants spend three weeks upgrading Starbug, just so they can have more fun in blowing it up in a chase... No, it still doesn't work for me. The scene of Rimmer puking in the cowboy's hat was particularly juvenile; more akin to the type of gag you'd get on THE RUSS ABBOTT SHOW. However, the scenes set in the Virtual Reality game, shot in black and white at the beginning of the episode, were RED DWARF at its best. I seem to remember that these scenes generated more laughs in the studio than anything else.

*Emohawk - Polymorph II* unfortunately fell a bit flat; both plot-wise and comedy-wise. The basic flaw was in presenting a story that relied so heavily on RED DWARF's own continuity — this sort of introverted navel examination is something I would prefer to avoid in future shows. I wasn't too keen on the new Gelfs either (Camille was a Gelf, and she was a green thingy) — a definite rip-off of the Ewoks from *The Return of the Jedi* (but wasn't Steve Wickham good?). The re-introduction of Ace Rimmer and Duane Dibbley was unfortunately also a bit of a damp squib. This was a move I was greatly looking forward to, but it seems to me with hindsight that the characters can't be supported outside of their original scripts, where a large degree of the humour derived from the surprising nature of these "alter-ego's". Ace Rimmer was hysterically funny in *Dimension Jump*. In *Emohawk* he is mildly amusing. It was interesting to see that the first half of the story (up until the crew flee from the Gelf Village – which I personally found quite entertaining) — got a great deal of laughter from the studio audience. Everything that followed struggled to raise a titter — not a good sign for a comedy programme. And how can the writers rationalise the idea that the crew would willingly return Rimmer to his normal state — surely they would have done everything they could to get Ace Rimmer to remain with them? By the way, did anyone else notice that the airlock door opened before Ace actually touched the opening mechanism?

It was whilst watching *Emohawk* that I began to worry about the way the writers have re-interpreted the whole Universe that the crew from RED DWARF now live in — in fact, the whole premise of the show began to look a bit dodgy. If you had only tuned in this season, you could be forgiven for assuming that The Jupiter Mining Corporation was still going strong, operating out of Earth (where a court-martial was waiting for Lister), chartering ships between known obstacles, such as Rogue Simulant Hunting Zones, Gelf Zones and the like. A far cry from the "alone in a Godless Universe" situation mentioned earlier in the article! Space seems positively overcrowded now. *Rimmerworld* was about as humourless as RED DWARF can get (*Holoship* or *Meltdown*, anyone?), although it's saving grace was the excellent performance of



Danny John-Jules at the start of this episode. Cat's role has always been a triumph of style over content, but briefly we had a return to the good ol' days, when Cat got some of the best lines of the series. His delightful delivery of "Pinch me" when he learns that Rimmer will be gone for the best part of a thousand years had me in stitches, as did his "Form an orderly queue behind the gun-sights" when the option of shooting down Rimmer's escape pod is mentioned. After Rimmer lands his pod, the comedy stops and the episode fails. The final scene of this story suffered from the punchline being cut out altogether — after the 'future' Rimmer had told the 'current' crew that something nasty has happened to Lister, and the 'current' crew disappear with a very worried 'current' Dave Lister, the 'future' Lister comes out of the washroom, whilst the 'future' Kryten reprimands Rimmer for winding up the 'current' Lister — an exact opposite of what the 'current' Lister was trying to do to the 'future' Rimmer. It would have been nice to see Rimmer get one up on Lister for once, although, presumably, it was edited in this way to provide a lead into *Out of Time* (though if you think about it, the scene could never have happened in the subsequent episode).

And so to *Out of Time*. This episode really annoyed me, although the problems that I personally have with it probably wouldn't concern the average viewer, and I know some people already consider it one of the best episodes ever made (particularly, one of those best balanced between humour and suspense). When I had the pleasure of visiting the RED DWARF studios earlier in the year, recording for *Gunmen* was taking place, and the script for *Emohawk* had just been delivered. But the script for *Out of Time* had still to be delivered — and it was due in studio in just two weeks time! This meant that it had to be written in a certain way — no large extra sets, no location filming, no other characters apart from the regulars — and this is exactly what we got; a poor character piece set entirely on board Starbug, with a few good comedy moments. I am really getting tired of seeing different versions of Lister, Rimmer, et al, and I'm sure that I'm not the only one to hope that Rob and Doug would come up with some original ideas. However, given these constraints, perhaps it is fair to say that what we got was fairly good — once again perpetuating the myth that all the best scripts are written under pressure. If viewed as an episode written to compete with *Back to Reality*, in terms of forcing the audience to re-appraise the characters, then it has to be said that it comes off second best. And I'm sure that I wasn't the only one to shout "Bastards!" after watching the final seconds of the episode.

As for the ending itself — well, I can spot at least two alternative 'get-outs' that the writers inserted to deal with the situation they left themselves in, though I have the feeling that the *"To be continued..."* caption could prove to be the last RED DWARF joke of all. Because I wouldn't be too surprised if RED DWARF doesn't come back, despite all the talk of a commitment from BBC2 — though I'll be the first to cheer if it does. If it does, then I predict that at least one member of the cast will decide not to return to the series (although I won't be drawn as to who — but he has been critical of the current series in various interviews). Also, Grant Naylor productions need to knock a few BBC heads together to ensure that they don't get saddled with the pretty unpopular production schedules they've had to work to this year. And finally, I would urge Rob and Doug to start thinking through new episodes now — so that they don't run out of ideas after the second or third episode (after all, how often did Starbug crash this year?).

Ultimately, RED DWARF VI seemed to me a series of comedy sketches and set pieces in desperate need of a plot. This is a very hard point to specifically define, but comedy series are not simply about funny jokes. For a joke to work well, it has to be properly 'set up' and rationalised, and in RED DWARF's case, there was either no rationalisation, or no joke. What humour there was seemed to be structured around RED DWARF clichés, such as Space Corp Directives, old Cat sayings, or Kryten beginning a sentence with "I may have a head shaped like..." Personally I feel this demonstrates lazy scripting on the part of the writers, although maybe I'm being a little harsh considering the constraints offered by an almost impossible schedule. So although I could say "I could do better than that", those involved would undoubtedly reply "So could I with more time, money, etc".

Perhaps I've been too negative in my judgement of the series (I couldn't repeat Craig Charles's opinion of my previous "critical" RED DWARF season reviews), but as I've said before, I wish the programme would try just a little bit harder at times — it has before, and I hope it will in the future. And not everything about this season has been a disappointment — far from it. Rimmer has redeemed himself (if only for the last few minutes of *Out of Time*), and his Hard Light Drive gives lots of potential for future development. Lister has matured into someone who would no longer list himself as a "Bum", Cat is returning to his original good form, and even Kryten is not hogging the limelight any longer. The comedy, when working, does cross the bounds from sit-com to sci-fi-com (the space weevil scene for example), and the dialogue is on the up.

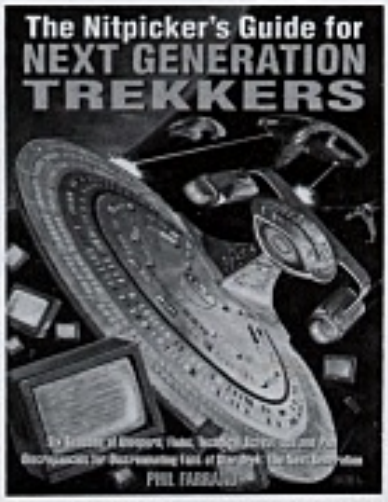
However, RED DWARF is still being pulled in two different directions; comedy or science fiction drama, and until the balance reaches its final equilibrium, we are likely to have to put up with similar standards in the future. All in all, an average season, rather than an exceptional one.

Richard Molesworth

*Red Dwarf VI photos © Nobby Clark*

# The Nitpickers Guide for Next Generation Trekkers

by Phil Farrand (Titan books, £7.99, published November)




**A BOOK** like this can have two instant effects upon a reader. One either puts the book down after a few moments thinking "What a sad man the author is", or one perseveres and begins to discover a macabre enjoyment from discovering that in *Brothers* the computer record of the code Data uses to lock out the bridge and command functions does not correspond to his vocal entry. Similarly one discovers that Picard's ready room has changed direction several times during the show's run as the warp stars keep streaking in different directions...

As you may have gathered by now, the *Nitpickers Guide...* is a pedant's dream. Every episode has been examined seemingly frame by frame to produce a book which bemuses and amuses and which frustrates as well as pleases. The basic format is for each episode to be examined individually. Great moments and lines are highlighted (often comments from Worf, such as "Good Tea, Nice House") along with plot oversights, continuity problems and "equipment oddities". The latter is particularly amusing, as Farrand slowly develops an obsession with the turbolift control panel and its "once per season" appearances.

The result poses some very real questions about plot-shortcomings such as in *Clues* where Picard suggests that Data could be stripped down to his wires so as to discover why he has deliberately disobeyed an order. Farrand asks with some justification whether this is the same Picard who so rigorously defended Data's rights in *The Measure Of A Man*. Other more abstruse 'errors' highlighted include the occasions where La Forge alters the matter/anti-matter mix to improve engine performance when in *A Coming Of Age* it is firmly stated that there can only be one mix — one to one.

Other shortcomings are explained however by reference to that great all encompassing phrase — dramatic necessity. This all-powerful force explains why the Enterprise rarely seems to travel at warp nine and why shuttle craft trips of several hours are undertaken when a Starship journey would appear more in order (as in *Samaritan Snare*). That Farrand acknowledges this need for drama at the expense of realism and occasionally common sense stems from the fact that although dedicated, Farrand is no sad 'anorak'. His sense of humour shines through and has a nice line in self-deprecation. He explains his motives for examining each episode and provides a neat 'entrance exam' for those who would wish to enter the "Nit Picker's Guild". Those who do particularly well in the exam are warned that (believe it or not) there are more things to life than STAR TREK!! The views expressed in the book are personal and reflect Farrand's own beliefs, and whilst this is an honest approach it does mean that the reader is occasionally subjected to Farrand's wild and wacky theories and his hang-up over the lack of religion in the STAR TREK future (the section considering *Who Watches the Watchers?* being a particularly bad example of this which has no place in the book, as the points Farrand discusses are not mistakes, merely clashes between his own personal beliefs and the philosophy expressed by the episode). Farrand is also clearly fascinated by special effects as he lovingly describes those needed to create food replicator shots and how the light should reflect objects at certain stages of a replication. Once again however a touch of humour is added when he refers to the Poultry replicated in *Sins Of The Father*, noting that Picard must be a stickler for detail to go to the trouble of replicating a roast Turkey complete with bones!

The book is up to date with full details of the sixth season. Indeed his comments regarding *Descent* are particularly interesting concerning the overuse of the Borg and the unconvincing manner in which practically the whole crew beams down to look for Data. As ever this critical viewpoint is counterbalanced by an observation that Dr Soong must have been a neat and tidy man by instinct, having designed Data as a "if you get it out put it away" android. You don't believe me? Well, just look at the door panel that Data removes prior to the discovery of the Borg. When fighting with the Borg the camera reveals that the panel has been replaced — clearly Data preferred to tidy up rather than simply throw away the panel, as a human would most probably do. As Farrand remarks "Sometimes Data really is superior to humans!"

Farrand may be an ardent TREK fan but clearly he doesn't know much about DOCTOR WHO, not picking up on the names of the first six Doctors being displayed on a monitor in *The Neutral Zone*, the occasional use of "Sonic 'drivers" as tools, or the strangely familiar name of the Ferengi in *The Battle* — DaiMon Bok!! Also the rip-offs of *The Mutants* and various RED DWARF episodes are ignored. (Hmm. Perhaps I should consider applying to the Guild ...) The book also reveals much about the nature of fans and fandom. Farrand is clearly a TREK obsessive, but he also has a sense of perspective and this appears to be more common in TREK fandom than in DOCTOR WHO fandom (one only has to witness the missing episodes "documentary" on BBC 1 recently to see why some fans give us all a bad name — "I would kill to see these episodes!"). I cannot imagine a nit pickers guide to DOCTOR WHO being half as entertaining, and would dread the pedantic arguments over things as basic as titles. Ultimately one cannot but admire the tenacity and endurance of Farrand as the complete rundown of the first six seasons has clearly been a true labour of love. That the book is readable, stimulating and funny makes it an interesting and for the ardent fan a worthy purchase. No doubt he'll soon begin to analyse DEEP SPACE 9 and cannot wait for the 7th season to end bringing with it the prospect of the film... (8)

## CINEFANTASTIQUE SPECIAL

**This year's** STAR TREK issue of *Cinefantastique* is a double issue in every sense of the word, containing a comprehensive review of both THE NEXT GENERATION and DEEP SPACE 9, thus explaining the rather hefty price of £7.50. For those unfamiliar with the *Cinefantastique* format, their annual TREK specials, written by Mark Altman, take the form of an episode guide, a general narrative, various "the making of..." features, and candid interviews with the cast and crew. In short a comprehensive examination of a year in the life of STAR TREK.

Highlights include the making of *Relics*, a guide to script clichés, and a preview of the forthcoming STTNG feature films. The cast interviews are revealing; Jonathan Frakes blames the show's recurring budget problems on the fact that "the money's being spent across the street." whilst Marina Sirtis' enthusiasm for the film is muted by her admission that "let's face it. It's not going to be a Troi story!"

This suggests that the films will effectively prevent character development. Rick Berman all but admits this, remarking that the films will be much more action based, invariably at the expense of the character based drama that has been the hallmark of STTNG.

Across the 'street' at DEEP SPACE 9 the general verdict appears to be relief that the series has survived its 'shake-down' season. Aside from *Emissary* little attention is paid to individual episodes, the coverage consisting of interviews with the cast and crew. Altman lets himself down however as little new comes to light. The cast are diplomatic and, whilst the 'difficult' personality of Avery Brooks is referred to, resemble something of a mutual appreciation society.

Altman is less than generous in his assessment of the individual episodes but appears to conclude that the show has enough promise to succeed in the long run. Indeed, if progress mimics THE NEXT GENERATION then, by season three, DEEP SPACE 9 will perhaps be viewed as the definitive TREK. This year's review maintains the high standard of its predecessors and leaves one eager for the 1993/94 episodes. No doubt much of the magazine's contents will reappear, suitably remixed, in a *New Voyages* book, but even so, I'd have no hesitation in recommending *Cinefantastique*. (8)

Duncan Harvey

## The Devil's Heart

**By Carmen Carter (Hardback)**

**Much as I'd like** to say that this hardcover reaches the heights of *Imzadi*, I cannot. While it begins with a great premise — the discovery of a legendary Iconian artifact which nearly everyone wants to get its appendages on — *The Devil's Heart* quickly goes downhill from there.

After a lifetime quest, the famed Vulcan archeologist T'Sara claims to have found the Ko N'ya — which roughly translates to "The Devil's Heart" — an ancient device quite capable of altering reality. However, she is attacked and later dies before imparting significant information. (After this, and especially *The Chase*, Picard really should stop meeting his archeology mentors — they might live longer!) Once the Ko N'ya falls into the Captain's hands, he starts acting like a man possessed...

One of *The Devil's Heart*'s many problems is its guest "cast of thousands." Both the Klingons and the Romulans have their own legends about the Ko N'ya, and would love to use it to expand their Empires. Then there are the Iconians' descendants on Ikkabar, DiWahn, and Dynasia, each of whom feels the Heart rightfully belongs to them. Oh, and did I neglect the inhabitants of Starbase 193, a seedy port of call with more than a few similarities to Deep Space Nine...?

Another problem is the many unoriginal names that pepper the novel, T'Sara being a prime example. However, the worst offender is without a doubt the Romulan named Garamond; one can almost picture Ms. Carter desperately scrolling through her computer's font menu for this one! Then there are the misspellings — "Kronos" (the Klingon homeworld) instead of "Quo'Nos," "Norsican" instead of "Nausicaan," and so on — little things, admittedly, but they add up quickly to an unsatisfying whole.

While *The Devil's Heart* does have its good points — such as the return of Commander Taris from "Contagion," and Camenae, the proprietor of Starbase 193's Due or Die, who comes across as a scheming, world-weary cross between Guinan and Quark — but the numerous, rambling dream sequences and sketchy characterizations more than make up for these pluses. Either wait for the paperback or buy Dark *Mirror*, a hardcover definitely worth getting. (4)

## Descent

by Diane Carey (Pocket, $5.50)

**In all honesty,** how you like this novelization will depend on how you (dis)liked the sixth-season cliffhanger. Like many ST:TNG two-parters, *Descent* suffers from a conclusion that can't help but fall short of expectations. And while some might say this was the only logical way to bring back the Borg, others could successfully argue that *Descent* emasculates some of the best STAR TREK villains ever.

Generally, *Descent* improves upon its TV counterpart, especially on the second half, which came across as extremely rushed, yet strangely dragging at the same time. It also makes readers much more aware of the threat that a traitorous Data poses to the Federation

with the gigabytes of knowledge in his data banks. Before discovering the Obniaka Three massacre, the *Enterprise* encounters the *USS Saladin* adrift in space, its crew similarly butchered, which builds atmosphere nicely. As for Dr. Crusher's tenure as Acting Captain — the highlight of part two — it is similarly expanded, with frequent glimpses into her thoughts about and reactions to the awesome responsibilities of command, especially when Lt. Barnaby openly challenges her decision to return and rescue the senior Bridge crew.

On the down side, one ridiculous early addition has Dr. Crusher planning to organize a quilting bee, of all things! Also, much of the new and/or rewritten dialogue, especially Picard's, comes across as terribly stilted and remote. Thanks to this, the Captain and crew come across more as soldiers than Starfleet officers. Lore, ST:TNG's resident mad android/evil twin, is handled well, but his becoming a latter-day David Koresh for the "new and improved" Borg leaves much to be desired.

And then we come to the Borg themselves — how the mighty have fallen! Crosis, Lore's Borg stooge, is chilling in his insolence, but quickly fades into the background after his early scenes. As for Hugh — or should I say Edward ScissorBorg? — he's...there, and that's about it, really. Overall, *Descent* is not a bad ST:TNG episode (but not exactly a classic either), but not since the Cybermen has a race of TV SF cyborgs suffered such a degeneration. (6)

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THE U.S.S. ENTERPRISE™ CREW MUST STOP INTERPLANETARY TROPHY HUNTERS FROM DESTROYING A PLANET
STAR TREK
THE NEXT GENERATION
THE NEW NOVEL BY
JOHN PEEL

## Guises of the Mind

by Rebecca Neason (Titan, £3.99)

**A largely medieval,** deeply religious, culture whose king receives tremendous psionic powers upon his coronation... If it weren't for the *Enterprise* crew and a telepathic nun, I'd think I was reading one of Katherine Kurtz's *Deryni* novels!

*Guises of the Mind* takes the formula "Away Team captured by hostile forces planetside and cut off from the Enterprise" and gives it several refreshing twists, especially in the area of character motivation. Joakal, soon to be the *Absolute* of Capulon IV, wants to usher in a new golden age for his planet by joining the Federation. But when the *Enterprise* and two representatives of the Little Mothers arrives, the prince wants nothing to do with them!

This novel also addresses the often-ignored subject of religion in the 24th century — as Riker asks Picard, "Why are we taking two nuns with us?" — and sends Data on yet other amusing little quest about the intricacies of faith and religion. One of the few religious organizations to survive the centuries, the Little Mothers have expanded their credo to include orphaned children of *all* races; one can imagine the nuns having their hands full on a planet like Bajor!

Among other things, *Guises of the Mind* makes a welcome exploration of Troi's also often-neglected role as Counsellor. Here, she counsels not only *Enterprise* crewmembers, but instructs Mother Veronica (the nuns' abbess, who also happens to be a powerful telepath) both in harnessing her powers and coming to terms with them.

As I mentioned previously, the inhabitants of Capulon IV are not the most original in the universe: Joakal, the young, forward-looking ruler (shades of Prince Guliano?); Elana, his beautiful, intelligent betrothed; and Faellon, the weary, doubting head of Capulon's church, and so on. However, they (and especially the villains) are innovatively depicted and motivated. For example, the faithful retainer who betrays his prince does so for personal and private reasons that have to do with one of his world's oldest laws. Pity he didn't know the new Absolute was about to abolish that law... In any case, *Guises* is a pleasantly enjoyable read. (7)

## Dark Mirror

by Diane Duane (Hardback, £9.99)

**In the hands** of a lesser author, *Dark Mirror* might not have worked, but Diane Duane returns to the STAR TREK fold after a too-long absence with a masterful manuscript. The premise isn't any too original, ranking right up there with *The Naked Now*, for blatantly copying a Classic TREK episode. But whereas *The Naked Now* was almost embarrassing to watch, the alternate Enterprise-D and its continuing mission of conquest and assimilation makes for an absorbing read.

About halfway through the novel, Ms. Duane painlessly takes the reader through a brief tour of the Empire's beginnings, its encounter with the original Enterprise, Spock's failed attempts to change the Empire from within (he didn't make that big a difference after all), and the Empire's continuing exploits over the past 80 years. Imagine a reality without Romulans (they committed mass suicide rather than be conquered), and Klingons with no honour (existing as a slave race). That's the type of hostile universe that houses the ISS 1701-D, a ship where Ten-Forward is a weapons storage area and combadges serve as personal Agonizers.

Ms. Duane includes further delightful subtleties. After Picard, Troi and La Forge have covertly beamed over to assume their counterparts' positions and gather information, Picard scans his doppelgänger's book collection, discovering to his horror that even Shakespeare is different. It's minute changes like these that make the Mirror universe much more credibly familiar, yet so alien, like those in Robert Heinlein's *Time Enough For Love*.

Once again, Diane Duane shows her predilection for truly alien Starfleet members. Her Classic TREK Horga lieutenant is nowhere to be seen, but she more than makes up for him with the cetacean Commander Hwiii, a "spacefaring dolphin" who has adapted surprisingly well to the ten-fingered world of "deaf-skinned mammals." This may sound like THE NEXT GENERATION meets SEAQUEST, but Hwiii makes a great foil for LaForge (and automatically makes *Dark Mirror* unfilmable as an episode).

I wouldn't want to see it attempted again, but *Dark Mirror* is a great one-off, and a hardcover well worth the money. (9)

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THE CREW OF THE U.S.S. ENTERPRISE™ MUST PREVENT A RUTHLESS DICTATOR FROM TAKING OVER A PLANET!
STAR TREK
THE NEXT GENERATION
GUISES OF THE MIND
THE NEW NOVEL BY
REBECCA NEASON

## There Be Dragons

by John Peel (Titan, £3.99)

**Now that** he's novelized just about every Dalek story available to him, John Peel has turned his attentions to STAR TREK: THE NEXT GENERATION. He makes an enjoyable debut with *Here There Be Dragons*. The plot is sound, characterizations consistent, and Peel proves he can have fun with the *Enterprise*-D crew without going over the top.

To paraphrase the Fourth Doctor from *The Stones of Blood*, the *Enterprise* encounters an impossibility within an anomaly while surveying an interstellar cluster. Suddenly, Ensign Ro announces a localized distortion of the space/time continuum — a pleasure yacht emerges, and begins firing its paltry weapons at the *Enterprise*.

The yacht self-destructs, but not before a survivor is rescued, a man who claims to be an undercover Federation security agent. He tells the incredulous bridge crew that a tunnel in the cluster leads to a world inhabited by both dragons and thirteenth-century Germans, Earthlings plucked from the Black Plague by the Preservers themselves. Intrigued by this — and the agent's claims that a band of criminals is using this planet as hunting grounds for would-be dragon slayers — an Away Team led by Captain Picard investigates and of course runs into trouble.

Although probably gone for good on-screen, Ensign Ro makes a welcome return in this novel. After a one and a half seasons of DEEP SPACE NINE, the similarities between Ro and Major Kira become increasingly obvious in *Here There Be Dragons*. Worf is put to good use here; his frustration at not being able to beam down to the one world in the Alpha Quadrant where humans follow the concepts of honour and chivalry leads the Klingon to a most unlikely pairing with neurotic holodeck expert Mr. Barclay...

*Here There Be Dragons* rattles along nicely, blending both dialogue and melee at a good pace. Peel makes good use of character continuity; unlike in novels like *The Romulan Prize*, here the *Enterprise* crew interacts like people who implicitly trust each other after seven years' service together. Pocket Books' NEXT GENERATION book range could use a few more like this one. (8)

## The Big Game

by Sandy Schofield (Pocket, £3.99)

**Quark's** looks more like the *Star Wars* cantina than ever as the scheming Ferengi hosts the highest-stakes poker game ever seen in the Alpha Quadrant. This contest attracts virtually every con artist and/or villain the Enterprise has encountered during its continuing mission, and then some! Odo certainly has his hands full as DS9 plays host to the likes of Lursa and B'Etor (*again*), Berlinghoff Rasmussen (*A Matter of Time*), Grand Nagus Zek, and Cynthia Jones, an apparent descendant of tribble mogul Cyrano Jones, who keeps a sterile tribble with her at all times. Surprisingly, "Ardra" (*Devil's Due*) doesn't show up, nor does Will Riker (erroneously described as *Lieutenant* Riker), who sends his regards to the poker players.

As usual, something is rotten in the station of Deep Space Nine. Subspace waves of increasing severity buffet the station and threaten to overload its Cardassian power core. Also, one of the poker players has no qualms about killing cheaters...

After the niceties of season two, it's somewhat refreshing to see the main characters argue and bicker with each other. There's some nicely realized tensions between Major Kira and Chief O'Brien, and Quark and Odo's sparring is a definite highlight of *The Big Game*.

The book is not without some strange continuity errors, however. Early on, Odo demonstrates to Quark that his "clothes" are actually part of him, but later on when he's seated next to a reeking alien, Odo wonders if he'll ever get the smell out of his clothes! Also, I have great difficulty believing that the Duras Sisters and other Klingons attending Quark's poker game would ever tolerate a tribble in their midst — or vice versa.

Overall, though, "Sandy Schofield" — actually the pen name of Dean Wesley Smith and Kristine Kathryn Rusch, the award-winning editors of *Pulphouse* and *The Magazine of Fantasy and Science Fiction*, respectively — has done a commendable job on their first STAR TREK novel.

After the excellent *Emissary* and *The Siege*, the DS9 novels faltered with *Bloodletter* (*another* fanatical Bajoran religious sect?!); *The Big Game* sets the range back on track most satisfactorily. (8)

John S Hall

# BARBARA WRIGHT - The Human Factor

## *"I'm afraid I'm an unwilling adventurer..."* - THE DEAD PLANET

**IT WAS** with great sadness that I read Jacqueline Hill's obituary in *Variety* this past March. Only the second DOCTOR WHO companion to die, she held a very special place in the hearts of many fans for her portrayal of schoolteacher Barbara Wright. I began wondering why this was so, and it occurred to me that Barbara was probably the best-written, best-acted, and most human companion the Doctor has had in his 30 years of time travelling.

I feel that part of the reason behind Barbara's innate "humanity" lies with the fact that DOCTOR WHO was still very much in its infancy when she and Ian Chesterton stumbled upon the TARDIS in 76 Totters Lane. The Doctor and Susan were still very alien figures, characters with whom audiences in 1963 and 1964 would have had difficulty identifying; the Doctor in particular, since he resorted to trickery to get his own way and at various times could be crotchety, selfish, and stubborn. Thus it fell to Ian and Barbara to be the characters that the audience would sympathize/identify with. Since this was the early 60's, most of the physical actions fell to Ian so he could demonstrate what a "man" he was. More often than not, any scenes dealing with intense emotion fell to Barbara, who, as a woman, could safely express such feelings; Ian's perceived masculinity might be compromised, otherwise! As the character who experienced and expressed the greatest range of emotion, Barbara became the most well-rounded character in the early episodes of DOCTOR WHO, thanks in no small part to excellent scripts and to Jacqueline Hill's acting abilities.

*An Unearthly Child* establishes Barbara as an intelligent, inquisitive woman, one who notices the odd gaps in Susan's knowledge, which leads her and Ian (and therefore us as well) into a constantly-changing series of adventures over the next two years. It is she who first encounters the Daleks, wandering lost in the featureless metal corridors of their city. The Dalek's eyestalk-point-of-view of her screaming as it approaches her, only its sucker-arm visible to the viewers, proved an effective draw for audiences to tune in the following week and discover just what Barbara had seen.

Without question, one of Barbara's finest moments occurs in *The Edge of Destruction* when the Doctor accuses her and Ian of sabotaging his Ship. "How dare you!" she yells. "Do you realize, you stupid old man, that you'd have died in the Cave of Skulls if Ian hadn't made fire for you? ... Accuse us? You ought to go down on your hands and knees and thank us, but gratitude's the last thing you'll ever have — or any sort of common sense, either!" This is quite possibly the most honest argument between any Doctor and companion, effectively conveying the exasperation, etc. Once everything has been straightened out, the Doctor admits he was wrong and says to Barbara, "We owe our lives to you." Later, she asks, "What do you care what I think or feel?" and the Doctor replies, "As we learn about each other, so we learn about ourselves." It could perhaps be argued that the Doctor learnt his respect for all forms of life from his relationship with Barbara — until then he had seemed to treat humans as little more than animals, an attitude later shown to be largely typical of his species, while afterwards his horizons seem wider, his respect for mankind greater. By the time of *Planet of Giants*, he remembers enough to apologize after his outburst: "Oh my dear Barbara, was I rude to you just now? I always forget the niceties under pressure. Please forgive me." to which she replies, "There's nothing to forgive." Perhaps what's most interesting about the scene from *The Edge of Destruction* is that Ian lies on the floor, barely conscious, when Barbara tells the Doctor off; she's quite capable of standing her own ground, but rarely does it unless Ian is incapacitated or she is separated from the others.

Another similar situation occurs in *The Keys of Marinus: The Velvet Web*, where Barbara is the only one to resist the Morphoton brain creatures' Mesmeron device and sees the city of Morphoton for what it is: a squalid ruin populated by slaves mentally dominated by disembodied brains. In a rare moment of physical action, she breaks free from the charmed Ian's grasp and destroys the brain creatures' bell jars — with an earthenware jug! And in the very next episode, *The Snows of Terror*, she falls prey to the hunter Vasor, who clearly would have raped her if Ian hadn't shown up to rescue her when he did.

Barbara's finest moments occur in *The Aztecs*, when she is mistaken for the reincarnation of the High Priest Yetaxa. She attempts the impossible by trying to change the Aztecs' ways and save a civilization she greatly admires. By doing so, she nearly gets everybody killed, and learns the hard way that history must remain unchanged. Rarely does a DOCTOR WHO story give centre stage to a companion, and Barbara lavishes in the attention. Being worshipped as a god is fun at first, but quickly becomes all too serious when she declares an end to human sacrifice; Tlotoxl privately decries her as a false goddess and plots her destruction. Barbara's quick wits and through knowledge of Aztec customs and beliefs save her, but the fiendishly clever High Priest of Sacrifice realizes that "Yetaxa's weakness lies not in Yetaxa, but in her servants." The TARDIS crew barely escapes with their lives, and Barbara learns her lesson, which comes at a painful cost — Autloc, the gentle High Priest of Knowledge, loses his faith because of Barbara's "predictions", and quite possibly his life as well...

But that was another very human thing that Barbara did. The Doctor warned her quite sternly about the consequences of her actions, yet she went ahead and tried anyway. Until viewers saw for themselves the consequences of meddling with history, those consequences remained only theoretical ideas. Barbara's actions not only fulfilled this necessity, it also made for very compelling drama as well. She couldn't just sit idly when she thought she had a chance to improve matters; like Romana so many years later, Barbara couldn't help but get involved. While one can hardly blame her, one would think she'd have learned better after *The Daleks*.

I refer, of course, to the implied relationship she had with the Thal Ganatus during their three-day journey to the Dalek City via the "scenic route." Put yourself into Barbara's highly impractical Thal sandals for a moment. You and a friend/work colleague have been whisked away from your own time by a selfish, manipulative, seemingly half-senile old man. After nearly being killed by cavemen, you find yourself on an alien world, a planet far, far away from your own. Wandering the corridors of an alien city, you are captured by its terrifying inhabitants, nearly die from radiation poisoning, escape their clutches, then discover that the vital component you need to leave this world is back in that city. You, Ian, and several Thals embark on a dangerous journey that may well prove fatal to you all. A handsome, very fit, blonde man has expressed his...interest in you; you and Ian are still only friends; and you could die at any given moment. What would you do?

For anyone who disputes this, I refer you to episodes 5–7 of *The Daleks*. Barbara and Ganatus discuss the Lake of Mutations late at night at the Thal encampment. While camping in the swamps surrounding the Lake of Mutations, they exchange very interesting — and interested — glances. Ganatus sleeps with his head on Barbara's legs, while she sleeps with her head next to Ian's. The next morning, Ian is the last to wake up. "You let me sleep; why didn't you wake me?" he asks Ganatus. Why indeed?

During their journey through the mountains, Barbara and Ganatus frequently hold hands and at one point are bound together for safety. Ahead of the others, they find an opening in the rocks; Barbara says that Ian would probably advise proceeding slowly and with caution. "Do you always do what Ian says?" Ganatus asks slyly. Barbara rolls her eyes in exasperation. "No, I don't," she huffs. They are equally overly concerned for each other's well-being when the rope slips from Barbara's grasp and Ganatus falls a distance. Once the Daleks have been destroyed and the time travellers prepare to leave Skaro, Ganatus gives Barbara some fabric as a parting gift. "Thank you, Ganatus," she says. "Thank you for everything."

"I wish—" Ganatus begins, but Susan's voice interrupts, saying that they're waiting. Ganatus follows Barbara to the TARDIS door, takes her hand, and kisses it. She hesitates, quickly kisses him (almost on the mouth), then flees into the Ship, clearly distraught. "I don't think I'll ever forget..." Ganatus says wistfully after the TARDIS dematerializes.

Considering that DOCTOR WHO was designed as a children's show at this point, such actions from one of its main characters are doubly surprising. The liaison is never directly referred to; rather, it is subtly inferred. Long before JN-T ever decreed that "there's no hanky-panky in the TARDIS," it seems that Barbara disobeyed that edict, first with Ganatus, then with Ian. Again, that was never mentioned on-screen, but David Whitaker's novelization of *The Crusaders* clearly hints at more than friendship between Ian and Barbara, just as his novelization of *The Daleks* has Ganatus asking Barbara to stay with him on Skaro. Of course by that story, Ian had literally been transformed into a knight in shining armour, rescuing the fair Barbara from the foul El Akir's clutches, then riding off into the sunset.

Another reason why I consider Barbara so "human" is because out of any other companion, she can be seen doing the most mundane activities, just like the rest of us do. She eats, she drinks, she sleeps (in *The Edge of Destruction*, wearing a kaftan which must be standard-issue for all female TARDIS crew, since Susan wears an identical one). She makes mistakes, such as in *The Romans*, when she accidentally smashes a vase over Ian's head instead of his attacker's. She wears jewellery that often gets her in trouble (see *The Aztecs* and *The Web Planet*). She gets frazzled at doors that won't budge; witness in *The Space Museum* that she struggles with that door so fiercely that her hair, normally lacquered into a helmet-like appearance, flies every which way! And she changes her clothes, sometimes more than once during a story.

To digress for a moment, I will say that I feel JNT's decision to outfit his characters with costumes as opposed to clothes removed them that much further from the viewers; we all have our favourite outfits, but that doesn't mean we wear them day after day! In fact, Barbara can be seen making her own clothes in *The Chase*, and gets quite upset at Vicki for

spilling something on them. I always regarded this behaviour as somewhat strange, given that the TARDIS has huge stores of clothes. Ah well, considering how many of her cardigans Ian used up...

Once Ian and Barbara left in *The Chase*, one could say that DOCTOR WHO's first golden age had come to an end. With the departure of the original companions and producer Verity Lambert, the show faltered, especially in the area of companions. Vicki and Steven Taylor were hardly capable substitutes for Ian and Barbara, who now enjoyed life back in 1965 England. Or did they?

The short story *"The Melancholy Of All Things Done"* (*The Frame 18*) explores what might have happened to Ian and Barbara after returning from two years of time travel. Ian had become an important figure in the emerging computer industry (he was scheduled to appear in *The War Machines*, but couldn't), which is hardly surprising when one considers how many futuristic computers he'd seen! Barbara, on the other hand, suffered from ennui and depression; life in England was rather a let-down after adventuring through time and space. She became involved in Amnesty International and protests against nuclear power and the Vietnam War because of her encounters with the Daleks. Their marriage had grown distant over the years; their sterility from countless exposures to radiation didn't help matters either. *"The Melancholy Of All Things Done"* is hardly the "they lived happily ever after" story that most DOCTOR WHO fans might like to think of when it comes to Ian and Barbara, but it does realistically deal with the day-to-day problems that the Doctor's companions might face in re-adjusting themselves to Earth society, something usually glossed over. For example, how did Tegan re-establish herself between *Time-Flight* and *Arc of Infinity*? How did she survive after *Resurrection of the Daleks*, having bolted from the TARDIS without so much as a shilling on her? (Of course, Keith Topping's accounts of Ian and Barbara's later years deal with that one, describing her relationship with their rock star son, the Johnny Chess mentioned in *Timewyrm - Revelation...*)

After leaving DOCTOR WHO, Jacqueline Hill largely retired from acting for many years to raise her family, but returned to her profession in the early 80's. She returned to DOCTOR WHO (with remarkably little fanfare) in the Season 18 story *Meglos*; bedecked in pink and black robes and a rather silly headdress, she played Lexa, leader of the Deons who worshipped the Dodecahedron. While Hill's acting cannot be faulted, Lexa was hardly the well-constructed character of Barbara Wright. After opposing the Doctor and the Savants for most of the story, Lexa suddenly sacrifices herself to save Romana from a Gaztak ambush.

Jacqueline Hill was aware of DOCTOR WHO fandom in the 80's, but chose to attend only a few select conventions in England. At those conventions, she proved to be a charming guest — somewhat bemused by all the attention focused on a character she played over 20 years ago — but quite willing to answer fans' questions and not afraid to correct Carole Ann Ford on several matters. For the most part, however, she was content to live the rest of her life with her husband and children until her untimely death from cancer at age 63 this February. Her legacy of episodes will remain cherished by fans around the world, for it was Barbara Wright, not the Daleks, who first brought the Human Factor to DOCTOR WHO.

**John S Hall**

*Postscript: November 21st, 1993 — The Observer prints a letter from 'Barbara Wright, London NW3'. An interesting coincidence?*